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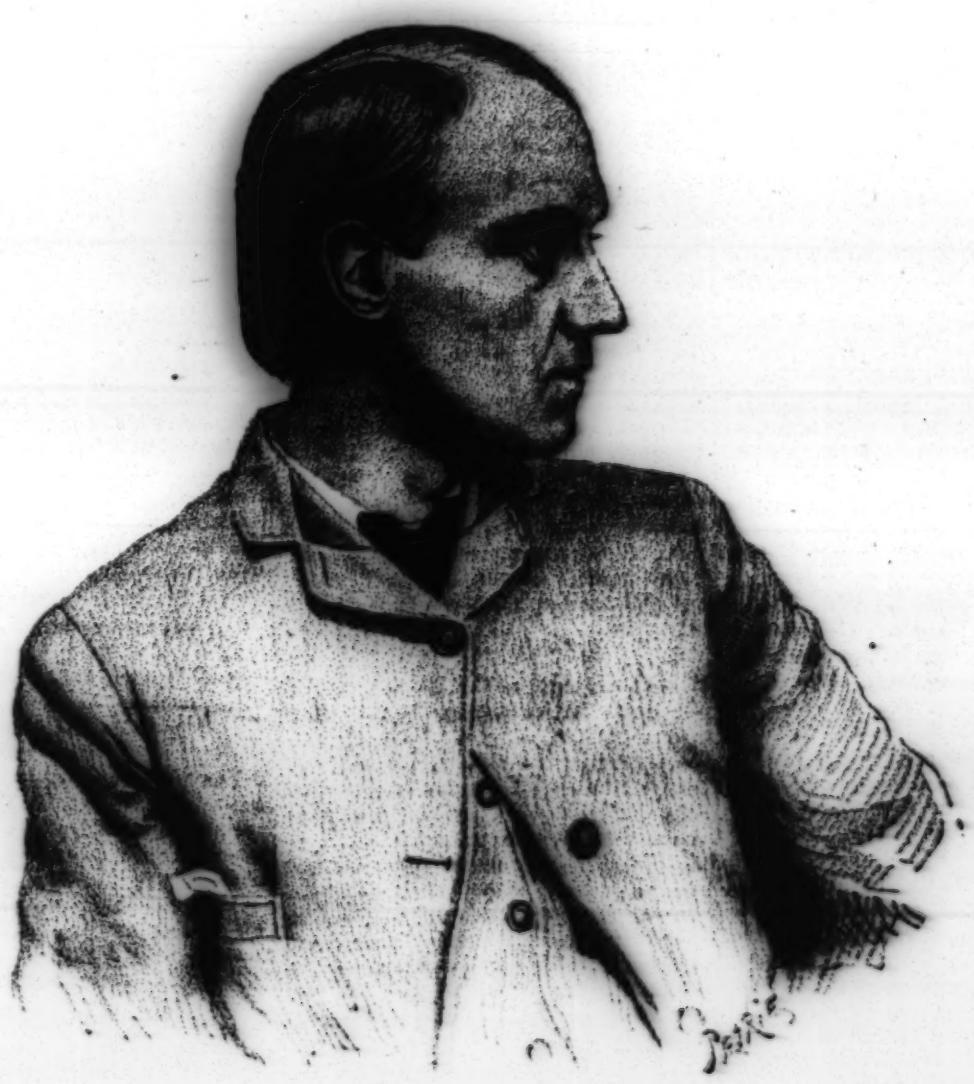

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On Monday evening, before a moderate-sized house, a three-act drama by Harry Marshall (Harry Saint Maur), called The Romanoff, was played by Charlotte Thompson and her company for the first time in this city. The audience, barring the critics, was of a nondescript character, and yet it had sense enough to give the piece a cool reception. The author obligingly calls special attention on the house-bills to the fact that the *motif* of his play had been used by a number of prominent dramatists (the names of two he cites), but he claims that, except for the "well-known idea" on which he has built, the piece is in all other particulars "absolutely original in construction, characterization and dialogue." We are sorry to say, for Mr. Marshall's sake, that this is perfectly true. Nothing like The Romanoff was ever submitted to the New York public before. Its absolute originality is unquestionable—so is its absolute worthlessness. As for its resemblance to anything that was ever written by Sardou or Belot, or to anything else in the heavens above, in the earth, beneath or in the waters under the earth we cannot say as much. The author would have done well to give some better reason for linking his name with the names of Sardou and Belot than that which patently appears on the surface of his special announcement—the desire to acquire *prestige* from placing himself in juxtaposition to mighty men.

There is not much to the plot. A Russian Princess has a sweetheart, who is mixed up in Nihilism, and who is killed by the police on the information of a treacherous friend. The Princess sets out to avenge her lover's death; falls in love with the man responsible for the crime; discovers his identity, and to get out of the dilemma takes poison. An idiotic Englishman plays a queer part in the development of the story. He is enamored of the Princess, but kindly consents to act as her intimate travelling companion; frequents her rooms in the hotels at extraordinarily late hours, and escapes being ordered to quit with his fair friend, although landlords usually look zealously after a strict observance of the proprieties of life.

The first act is absurd. The audience laughed when six St. Petersburg policemen entered with the dying lover on their backs, having thoughtfully brought him from the street to the apartments of the Princess, where he could ask her to avenge his murder and die happy in the thought that she is able to swear to do it, and thus bring the curtain down on an oath.

The second act is filled with bifalutin sentiment and cheap comedy. In action it is stupid, and the language (as, in fact, it is throughout the whole play) of the order that renders Mrs. Southworth's "novels" charming to chambermaids and sempstresses. The scene between the Princess and the General—which brings the act to a close—is handled very badly. This is the one episode in the story which admits of fine treatment. The vanquishment of hate by love in the woman's breast, the forgetfulness of vengeance and vows in the presence of a new passion, could have been made effective by a writer able to grasp and master a fine situation.

The last act is badly constructed, and is chiefly instrumental in showing how little the author knows about the action of drugs. After taking a large draught of prussic acid (which should act instantaneously), the Princess takes about twenty minutes to die.

The death struggle of the Princess was really the most cheerful part of the performance, from the spectator's point of view; and all this nonsense was acted by a company which would be well esteemed in the hayseed regions, but is scarcely up to the standard of New York. Miss Thompson acted the Princess with a good deal of vigor, and some *finesse* in the quieter scenes. But she could not overcome the inconsistencies of the character as drawn by the author, nor make her sudden capitulation to the charms of her sweetheart murderer anything better than irrational. Some of the florid speeches in the part, which are the veriest twaddle, sounded quite like sense from the lips of the star. Miss Thompson's performance, on the whole, was that of an experienced actress of fair ability. Perhaps there was too much experience manifested—the lady is not so young as she was a good many years ago, and age creeps into a stage favorite's voice, face and walk despite the clever arrangement of lights, the arts of the dress-maker and the utilization of a whole chemist's shop of paints and powders. Mr. Saint Maur, however, owes what little favor the piece was vouchsafed to the conscientious efforts of Miss Thompson.

George Learock doubled Count Enzemi and General Toplokoff admirably. In the latter part especially was he good. Judging from his acting in the love scene of the second act, we could easily imagine, if the actor were a few years younger, that he would make a desirable addition to the stock company of a New York theatre. He has a fine voice and his manner is gentlemanly and natural.

Harry Saint Maur played the senseless Lord Tollwether very creditably; but he has added no new character to the varied list of English stage swells with which we are familiar. A man who looked like a galvanized cadaver acted a Russian servant. His corpse-like countenance, entirely aside from his acting, convulsed the house. We can readily recommend this gentleman to any undertaker who may be looking for a perambulating advertisement. A lady who appeared on the programme under the names of Emma Hinckley and Nellie Pierce played a French waiting-maid with positively the worst accent we have ever heard attempted. J. L. Wooderson was excellent as an old French servitor. The scenery was abominable, but the furniture was good.

Next week Miss Thompson will be seen under better auspices, in Jane Eyre, a part she plays better than any actress on the American stage. Indeed, she has made it quite her own.

* * *

The Mulligan Guard Picnic—second revival of the series—on Monday evening packed the Comique in every part of the house. The piece went even better than The Mulligan Guard Ball, the second long run of which was concluded last week. The familiar characters, the boisterous fun, the bustling episodes of the merry-making in New Jersey; the songs, old and new—in fact, the entire performance was received with hearty laughter and an abundance of applause. The dialogue has been brightened up in spots, but the alterations are slight, for there was very little room in the original presentation for improvement.

Mr. Harrigan was extremely amusing as Mulligan, and the Mrs. Allup of Tony Hart was as full of fun as an egg is full of meat. John Wild convulsed the audience with his unique performance of the tramp, Lemons. His dance with Hart received several encores. Michael Bradley, Harry Fisher and John Queen were capital in their original characters, and M. Foley was funny as Tommy Fagan, the "tough." Mrs. Yeamans and Miss Granville respectively as Mrs. Mulligan and Jenny were excellent. The new songs, "Going Home with Nellie after Five" and "Hurry, Little Children, Sunday Morn," made hits. The scenery was in Witham's best style.

Tuesday evening the Comique was jammed again. The Picnic will run a month or two at least.

* * *

Pink Dominos at the Union Square last Saturday, by the Wyndham company, drew a big house. Mr. Palmer's company did this comedy at the same house some years ago, and with a fair degree of success. The presentation then, however, was not so popular as it should have been, because our public were not accustomed to frothy, Frenchy comedies, dealing with somewhat dangerously delicate subjects. Then we thought they were naughty—now we know they're nice. After Pink Dominos came Forbidden Fruit, Snowball, and half a dozen more trifles of the same character, that blunted our moral perception sufficiently to enable us to enjoy a good thing on the stage, even it it were slightly off-color. Pink Dominos, the Original Jacobs, was played by Wyndham and some of the members of the present troupe, for an extraordinarily long time in London, so that in reviving the piece here they were fairly in their element. The pith, sparkling dialogue, and the quick succession of funny incidents and adventures attending Charles Greythorne's quest of questionable enjoyment at the Cremorne, enabled the different people of the organization to display their vivacious talents most advantageously. From beginning to end the piece went with a roar, and when the final curtain fell there was not a dry eye in the house—so great a strain had been undergone by the audience's cachinatory apparata.

The part of Greythorne fits Wyndham like a new glove. His effervescence is delightful. Mr. Blakeley made a great hit as Joskyn Tubbs, the old fellow with a slight inclination to salaciousness. George Giddens and H. R. Teesdale, as Greenlanes and Sir Percy Wagstaff, were capital. The Lady Maggie of Rose Saker and the Mrs. Greythorne of Kate Rorke were charming, and Mrs. Phelps and Miss Norreys filled smaller roles effectively. The ladies of the company are all comely and talented, but, as THE MIRROR has observed before, they have not yet mastered the art of dressing tastefully.

A comedietta, The Household Fairy, preceded The Dominos. The two parts were admirably acted by Miss Rorke and Mr. Giddens. The good old discarded fashion of playing the people in with a farce or little comedy, as revived in New York by Mr. Wyndham, presents so many excellent features that we are led to regret the abolition of the custom. As a medium for introducing the modest efforts of aspiring authors to the public, and for permitting minor actors to test their metal, it is unequalled.

This is the last week but one of Wyndham's stay. On Monday the bill will be changed to The Lancers and Butterfly Fever.

* * *

A good house welcomed the return of Joseph Murphy in The Kerry Gow at the Third Avenue Theatre Monday evening. This favorite Irish comedian has lost nothing of his charm, and Mr. Marsden's drama retains its attractiveness. The audience was quite enthusiastic, and the evening passed pleasantly. The support was good and the piece received careful treatment from the scene-painter. Next week the first appearance of Mr. and Mrs. McKee Rankin in their own theatre will furnish an occasion to the friends of the new house to show their good will to its projectors and directors.

* * *

No lack of silver flows to the Grand Opera House while The Silver King continues to hold sway there. The second week has shown no diminution of receipts. Next Monday the pensive monarch will abdicate in favor of the Florences, who, with The Mighty Dollar, will give every patron an equal return for the metal he deposits at the box-office. The Hon. Bardwell Slote, Mrs. General Gilflory and Libby Dear are warm favorites with the Gotham public, and their periodical visits are always productive of mirth and satisfaction.

* * *

Next Monday the Thalia, rescued by Gustave Amberg from litigation, will be opened to our German citizens—and those natives who admire the Teuton drama and the capital manner in which it has been acted at this commodious house—with Strauss' Das Spitzentuch der Koenigen. This opera will, no doubt, attract many Americans who are fond of the rhythmic strains composed by the waltz king.

* * *

Francesca da Rimini at the Star is now turning its fifth week. Mr. Barrett, as Lanciotto, has had a struggle for supremacy with the beautiful scenery—it is doubtful yet which is ahead. The acting of Louis James, Miss Wainwright and Otis Skinner impresses the large audiences favorably. Mr. Skinner is especially good as the handsome, faithless brother, and in his hands the part stands out boldly but not obtrusively. Indeed, we are not greatly mistaken in venturing that within a very few seasons he will far eclipse the star of this company in romantic parts. He makes up well, is graceful, manly and magnetic, and when occasion demands utilizes a reserve force of no little magnitude. He is one of the most promising young men in the profession.

* * *

Her Attonement, on its rounds, stopped this week at the Fourteenth Street Theatre. This play and the manner of its presentation have so recently been commented on in these columns that detailed notice of the present engagement is rendered superfluous. Next Monday the most interesting event of the season thus far comes off. Fanny Davenport's appearance as the heroine of Sardou's great play, Fedora, will dwarf all the preceding happenings in point of interest. Curiosity has been raised to the highest pitch, and the outcome will be awaited eagerly. Of the success of the play there can be no doubt. Paris has shown it unusual favor, and that is a safe enough mark to gauge the verdict of our people by. Miss Davenport as Fedora will have opportunities for remarkable acting, such as she has not hitherto enjoyed, and we are much mistaken if her artistic sensibility, dramatic power and physical beauty do not assure her success, if not triumph. She has selected an adequate company; she has studied assiduously and taken great pains with the preliminary rehearsals. Sardou certainly stands every chance of receiving just treatment.

* * *

The glare and glitter of The Devil's Auction filled the Windsor Monday and dazzled a large gathering of East-siders. The tricks, the specialties and the ballet were rapturously received, and the efforts of Maffit, Bartholomew and Martinetti to keep the people in good humor succeeded. The same scenery that was used at the Fourteenth Street was exhibited here, and on the capacious stage it made a fine display.

* * *

The Monday night house at the People's was only fair. The patter of the rain on the roof was in consonance with Act II. of Rose Michel, and all the adjuncts of a stage storm, with the exception of lightning, were dispensed with. Rose Eytinge had not appeared before a New York audience in some time, and when she tripped on the stage in Act I. she received an enthusiastic welcome. Miss Eytinge has attained to a matronly roundity of figure, but it fitted well the character she assumed. She is one of the best actresses we have, and her depiction of woes of Rose Michel was painfully real. Miss Eytinge was recalled several times during the evening, and received a floral gift. J. B. Studley, as Pierre Michel, was not the miser we conjure up or read of. He lacked attenuation and was too picturesque in make-up and posing, but he acted the part with his well-known vigor and Bowery methods, and he received, too, a Bowery welcome on his first entrance.

For some reason, Edward Arnott did not appear as Baron De Bellevie, and Cyril Searle, who had intended to manage and not to act, assumed the role. He played the scheming libertine very well. The Prefect of Fenwick Armstrong was well done, considering that the part tends to preachiness. Daniel Hart's idiot was a neat bit of acting; all his points were well brought out. Georgie Knowlton, as Louise Michel, the daughter, was quietly demure. Lewis Baker, as Count De Vernay, and C. Shields, as Andre, Louise's lover, were woefully bad—the former especially. The other parts were in competent hands. As this was the opening of Miss Eytinge's season and the first appearance of the company, allowance must be made. Next week, J. K. Emmet.

* * *

The one and only Birch regales his patrons this week with a varied bill-of-fare, including all the delicacies of the minstrel season. Leon, the genuine Big Four, Schoolcraft and Coes, Frank Cushman, Bob Slavin and Ricardo are some of the burnt-cork artists who contribute to the jollity of the entertainment. A laughable after-piece (savoring somewhat, however, of antiquity), called A Tramp Among Cranks, terminates the programme. The first part is the means of displaying some very sweet singing by soloists and the San Francisco Madrigal Boys.

* * *

Mr. Daly will open his theatre—renovated and improved—for the regular season next Tuesday. The initial attraction will be an adaptation by the manager of a German comedy, which has been christened Dollars and Sense for the American stage. In this Miss Rehan, Mrs. Gilbert, May Fielding, Charles Fisher, James Lewis, John Drew, Charles Leclercq, and other familiar members of this organization will appear.

* * *

There may still be seen that imbecile hodge-podge, Vim, at Tony Pastor's, which grotesquely shows off the broadly comic talents of that more or less clever variety performer, Neil Burgess. We could forgive the author and actor of this extraordinary *melange* for its offenses against the Queen's English and the spirit of the stage, but we find it impossible to pardon the coarseness and vulgarity with which the show abounds. It is true that the public are very quick to form an estimate of the worth or worthlessness of these things, and, therefore, it may be presumed that the fairly numerous assemblages that greet the performances of Vim select it from choice, and with a complete knowledge beforehand of its character. But there may be some who are taken unawares—indeed, complaints have reached us—and for the benefit of these, Vim's vulgarities should be made known.

* * *

The Rajah runs along at the Madison Square, holding its own bravely in spite of conflicting rumors regarding the succession, at an early day, of another piece. There are no fresh changes in the cast to chronicle.

* * *

The crowds that swarm to Niblo's are well repaid for their trouble, since Excelsior amply compensates for the journey down-town and running the gauntlet of the ticket sharks, which now has become a disagreeable certainty to which visitors have to look forward to. The marvellous beauty of the ballets and the dresses continue to evoke just admiration.

The Musical Mirror.

La Mascotte was admirably given at the Fifth Avenue Theatre, Monday night, by Mr. Grau's French Opera co. Indeed, it was quite refreshing to witness such a performance of a hackneyed opera, that has been so mangled and vulgarized by bad adaptation, bad acting and villainous clowning as the much-abused Mascotte. Mme. Aimee's Bettina was a charming piece of natural acting, and in the duet with Pippo, which has really been the cause of the unbounded popularity of the piece—"Je sens, lorsque, Je t'aperçons"—known in English as "Gobble, gobble," she sang with all her pristine charm, earning and receiving repeated encores. Aimee was positively delicious in her girlish abandonment and her exquisite but subdued droll simplicity of manner. The imitation of the turkeys and the sheep of Aimee and Nigri was perfect, and so justly modulated that it was musical as well as funny, which we take to be the acme of opera bouffe. Lary was a model Fritellini, and Meziores and Duplan were—Meziores and Duplan. The force of praise can no farther go. Mlle. Angele looked gorgeous and sang well, being encored to the echo in her song, "L'Orang Otang," which she gave with immense zest. It is a treat to see the original and proper *Binon*, a bagpipe, used by Laurent, instead of that most outrageous trombone favored by the ruck of comedians (?) who clown this part, the *misuse* of which entirely destroys the meaning and design of the third act, inasmuch as the music is supposed to be the two airs of the first act played respectively by Rocco on his clarionet and Laurent on his bagpipe for the purpose of exciting and deterring Bettina and Pippo, and which is simply impossible on a trombone.

* * *

Prince Methusalem, at the Casino, draws as well as ever, spite of the change of cast. The music, under Mr. Hill's admirable conducting, goes as smoothly as an accomplished skater on the Central Park pond, and Misses Winston and Carson are rare favorites with the audience. Wilson is excruciatingly funny, and the piece musically receives full justice.

* * *

The Merry Duchess is running to full houses, and the performance is better and better every night. Mr. Myer, the conductor, knows his business and does it, and Mr. Barker, the stage-manager, is a revelation in his perfect manner of handling the chorus singers dramatically. What an improvement on Charley 'Arris!

* * *

At the Casino concert on Sunday night, Mlle. Carreno played a very dull selection of pianoforte music so pleasingly that she almost succeeded in making the audience like the same. Her efforts were not seconded by the instrument she performed upon, which is decidedly one of the tubbiest and most destitute of tune we ever were bored with. Surely it would be worth while to have a decent piano at these concerts. The orchestra was very good, as usual, and Rubinstein's Feramorez Ballet was nicely given. The movements, by the way, are called Bayadere dances, but are no more Bayadere or Nautch dances than Hail Columbia is a Strauss waltz. They are what Rubinstein imagines that Nautch dancers ought to be—not what they really are. Wallace's pretty matin to Maritana was taken in very queer tempo, and the brass band should not begin so soon in the Prophet's March; it should begin with the Fanfare.

* * *

Mlle. Nixau, who appeared for the first time in America as Boccaccio at the Fifth Avenue Theatre on Tuesday evening, made the most genuine and unadulterated hit that has enlivened the theatrical horizon for a very long time. Mlle. Nixau has a lovely voice, a pure mezzo-soprano of good extent, well trained, and sings with perfect enunciation and very much better vocalization than we are wont to hear in opera bouffe. Besides, she is young and as pretty as a peach; in fact, a charming girl as well as a finished artiste. Would that we could have such another on our native stage. Why cannot our young ladies acquire the ease and grace combined with descriptive power of such as Mlle. Nixau? We fear it is by reason of laziness and self-satisfaction. Our girls are spoiled by injudicious flattery of friends, and inefficient teaching of incompetent professors, while French aspirants are put through a severe course of serious study under thorough experts. In fact, in opera bouffe our girls are amateurs, theirs professionals. Mlle. Angele's Beatrice was admirable; in truth, the principals were all above criticism. The chorus, however, was not up to the requirements of the concerted finales of this well-written opera, and the stage setting was poor. Mlle. Astruc, another debutante, was quite satisfactory as Zanetta.

Mr. Grau found a pearl of great price when he fished out such a beautiful girl, good singer and charming actress as Mlle. Nixau.

An Australian Manager Here.

At the Madison Square Theatre on Monday a representative of THE MIRROR met James Allison, the partner of George Rignold in Australia. He said: "I arrived in New York from Australia by way of San Francisco only last night, and am already entering into important engagements. Mr. Rignold and myself carry on and manage the new theatre called Her Majesty's Theatre, which we have built in Sydney, and the Theatre Royal, Adelaide. We likewise have the lease of the Theatre Royal, Melbourne, and the sole right for Australia and New Zealand for the production of Youth, Romany Rye, Lights o' London, and other English and American successes. So you see by this that we have great facilities for presenting every kind of attraction.

"I have come to New York in search of good plays, dramas and first-class actors. Later on I will be able to unfold the result of my negotiations. I am now arranging with the Madison Square management for the sole right to all their copyrighted plays in Australia and New Zealand. The theatrical world at the antipodes is in first rate condition." Mr. Allison is staying at the Fifth Avenue Hotel.

The Giddy Gusher

ON FLOWERS, PEARLS AND TEETH.

Just at this present time the flower shows of England are great things—no country town gets over the summer season without a "flower show." Bands play, people go in full dress, and the scene is a very charming one. At the ordinary displays the plants are numerous and beautiful, but there is seldom anything more astonishing than some old lady's oleander tree, which she has coaxed into putting forth a thousand blossoms at one eruption. They are splendid excuses for close conversation between the sexes, and an azalea bush is as great an encouragement to love-making as a garden gate with a creaking hinge. I doubt if a May moon in a month hears the same amount of "taffy" a fish geranium does in one afternoon at a flower show. At present writing, New York could get up a gorgeous display.

* * *

The hot-houses of one gentleman I know can furnish specimens of the "pitcher plant," one of them bearing five blossoms, and one of the blossoms holding twelve pints. In the same orchidean house is the "butterfly," or moving plant. Some of the leaves are motionless, while others are trembling and moving from side to side continually. It is an extremely interesting creature, and more than any other specimen, outside the cactus varieties, strengthens my belief that we all sprang from vegetables. It is so like intelligence, to see that plant in the stifling stillness of the hot-house, its leaves hanging listlessly down, of a sudden lift two or three of them, and begin to tremble violently, as if thrilled with a sense of recognition.

* * *

I lost a paralytic old aunt some fifty years ago, and I couldn't resist whispering to this shaky-leafed plant that Ichabod (the surviving husband of my paralyzed relative) had "led a sweet thing in life since he married the widow Pettibone." It may have been a mistake of mine, but a twitter of satisfaction seemed to agitate the entire bush. I'm sure my revered aunt hasn't felt so comfortable since we planted her.

* * *

Then there's the Australian "fly-trap," called so because the petals of the flower close the instant an insect touches them. A bit of thread dropped gently inside the blossom is caught in a moment and held securely. But if these are interesting what can be said of the cactus and aloe family who live in the "succulent house" close by? The small specimens look like an infant school, and the full grown animals like a party of Modocs doing a war-dance. The society for the maintenance of public decency ought to put trousers on some of these cacti; they certainly need 'em.

This gentleman's collection embraces specimens of the oil palm, the wax palm, the vegetable ivory, and the curious "plectocornea," whose height is so great and whose back is so weak that Nature, to rectify her mistake, has ended each leaf with a hook as strong as that of a bat's wing. In the countries where this cripple grows it sends its leaves abroad into stiff-backed trees and, fastening on its hooks, lifts itself securely "to where the daylight shines." But perhaps the student of the Gusher has had enough of botany.

* * *

There has been for years a not very laudable interest taken in all that concerns the woman Cora Pearl. At present there is a paragraph floating through newspaperdom concerning her pedigree. She herself has put forth a variety of theories—one that her mother was an Irish actress and her father an English peer; another that she came of some mysterious alliance between a French countess and a Duke of Great Britain—always a Duke or a Duchess figures in the statement. But notwithstanding the genealogical record Cora has gotten up for herself, the poor old father of this famous Paris female is now in this country.

* * *

Living in Baltimore, working at the cabinet-maker's trade, is a gentle, meek old man named Crouch. Once that name was as widely known in Europe as Sullivan's is here to-day, for he was a composer of much merit, and the famous song of "Kathleen Mavourneen" was written by him. Cora, in all the days of her magnificence, never did anything for the old man; and allowing that he would have refused to be benefited by her wittingly, she could, if she had loved him, have done much for him surreptitiously.

* * *

This woman when a girl (born in Canterbury, England) went to school with a little boy named Henry Palmer, who was afterward known all over the world as Robert Heller. Years after, when that gentleman was in Paris, he rode out one Sunday to the races, where Gladiator won the memorable day, and received a card from the most stunning woman on the course:

"You will meet a great surprise if you call to-morrow on CORA PEARL."

Thus ran the legend on the bit of pasteboard, and Heller, like any other curious man, made his call. He found the yellow-haired, supple-limbed Aspasia coiled up, as usual, on tiger-skins. He found her, as everyone else did, intensely interesting in her selfish splendor; but he also found in Cora Pearl the skinny little scholar of the Canterbury Infant School—little Fanny Crouch, the ill-fated member of a most respectable family.

* * *

Mistress of one of the finest houses in New York, there lives a woman, past the first flush of youth, who came to New York from a Connecticut town some twenty years ago. Whatever the girl's intentions were, she came to grief and became known all over the city as one of the handsomest and most reckless of her class. But with all her faults she had one redeeming quality—filial affection. She laid aside her silks and diamonds every three months for one week, when, arrayed in cheap attire, she went home to the "old folks." She kept up the illusion that she was employed as a milliner and was doing well from her supposed millinery wages. She gave the homestead a host of comforts.

* * *

Then when years brought changes and she became the mistress of an elegant mansion, she gave out to the happy country couple that she had opened a millinery establishment on her own account. The father and mother wished to visit her. Madame —— went and hired a simply furnished house in a quiet place and entertained her parents properly. She made an arrangement with the milliner she patronized to allow her bringing the old folks to the store and parade the 'business" as that of their daughter.

* * *

Whatever people knew of her in that native town, they respected her secret, and the good, honest old folks who believed in their "smart gal." When the Connecticut deacons drifted down here, as the deacons do, to see the elephant, and recognized their fair townswoman in the stunning Miss ——, th y held their peace; and in the fullness of time that humble couple will be laid away, staunch in their faith in their good, loving daughter and the emoluments of the millinery business as conducted in New York.

* * *

The late dreadful dental accident in Philadelphia, where a poor man starved to death with molars and masticators in his stomach, reminds me of a similar affair in New York. A lady friend of mine had reconstructed a relative with three front teeth on a gold plate. About three weeks after they went into operation the old lady rushed out of her room at 6 o'clock in the morning vowing she had "swallowed her teeth."

* * *

Of course every one scouted the idea and every one bestirred themselves to find the missing crockery, being positive she had mislaid them. She was equally positive she had not. Moreover, she averred she could feel 'em. She took herself by the thorax and sat down like a hippopotamus who has teeth all the way down his throat. Off finally to the Medical College in Twenty-third street the old woman was conveyed.

A crowd of incipient sawbones being summoned, the investigation commenced.

A hook was baited properly, and Aunty opened her mouth till she looked like a trunk with the top up. The first experiment proved a failure. The doctors said, smilingly "She must be mistaken," and she answered tearfully that she was not. "She felt 'em right there," and the difference in location told us they were on the warpath and doing themselves credit in a sort of walking match.

* * *

Again and again the forceps, and biceps, and divining rods, and pokers of the establishment were brought into requisition, till at last, when we were morally certain the missing teeth were in the clock or the sugar-bowl, or the coal-scuttle at home, up they came, none the worse for their subterranean exploration, and aunty was triumphantly restored to her digestive faculties, her family—and her

GIDDY GUSHER.

Work on the New Theatres.

Considerable inquiry is made by the general public as to the progress of work upon the new theatres, and with this in view, a MIRROR reporter this week visited each theatre now in course of erection and completion. The work upon the new Metropolitan Opera House, although being pushed forward with great vigor, is still in a primary state.

Adjacent to it, Hyde and Behman's New Park Theatre promises to be completed in every respect by the date announced for the opening, Oct. 13. It is really a pretty theatre, and a fine view of the entire stage is possible from any portion of the auditorium. The decorators are engaged upon the lobby of Daly's Theatre preparatory to the opening.

Harry Miner's New People's Theatre is receiving the last finishing touches of the upholsterers, and it is safe to say that if this theatre were situated uptown it would be esteemed a luxurious resort. Not content with rich carpeting, handsome furniture and lounges, the management intend placing a piano in each corridor.

Nothing new has developed concerning James Barton's proposed new theatre.

A Kiss and a Blow.

One night last week Miss Nettie Abbott, of the Kiralfy's Enchantment company—which was filling an engagement at Haverly's Theatre, Chicago—was standing at the door of her dressing-room talking to the leading man, Harry Mitchell. The latter, Miss Abbott alleges, without due notice, attempted to kiss her. The place was public, the caress was awkwardly tendered, or the lady objected on the principle that a kiss, when given behind the scenes, is not proper unless the audience can see it. At all events she declined to reciprocate or even allow the embrace.

Thereupon, Miss Abbott states, Mr. Mitchell grew violent and struck her. She got out a warrant for the arrest of Mitchell on a charge of assault and battery. Mitchell says he doesn't know anything about the affair and cannot understand why he is implicated. The actress says that after the trouble Kiralfy went to her dressing-room and asked her to say to newspaper men, if they questioned, her that the assault had been made by a supernumerary bearing the name of Mitchell, who is employed in the theatre. This she positively refused to do, but it is said that afterward the offender begged the lady's pardon and the matter was thus kept out of court, the actress considering her grievance repaired by this concession.

On Thursday Miss Abbott left the company and Chicago going to her home in Philadelphia. She says that she means to play a starring engagement there shortly.

Strenuous efforts were made by Kiralfy to hush up the kiss and blow episode, but it got into some of the local papers. If what Miss Abbott charges is true and the facts as stated by her accurate, Mr. Mitchell deserved more punishment than he got.

Ready for the Verdict.

To-day the sale of seats begins for the first performance of Fedora at the Fourteenth Street Theatre next Monday. There have been many inquiries for places at the box-office, and there is no doubt that the house will be all sold before Saturday night.

The full cast of Sardou's play—which is a long one, is appended:

Princess Fedora	Fanny Davenport
Loris Ipanoff	R. B. Mantell
Jean de Seriex	E. A. McDowell
Pierre Boroff	S. C. Dubois
M. Rouvel	Spencer Harrison
M. Vernet	A. Del Campo
Dr. Loreck	Louis R. Grisel
Gretch	Eugene O. Jepsom
Nicholas Lasinsky	Sheldon Kinnecom
Tchileff	J. J. Herndon
Dimtri	Lucy Pixley
Désiré	Edward Warren
Cyrille	W. F. Hurley
Ivan	Mr. Anderson
Dr. Muller	James Miller
Zuric	O. M. Dunn
Mons. Ditche	H. Williams
Assistant to Doctor	Mr. Detter
Basile	Mr. Germon
Countess Ogla Soukareff	Ada Monk
Madame de Toumis	Marie Sheldon
Baroness Ockar	Helen Bertram
Marka	Annie White

Miss Davenport is highly pleased with the preliminary work of her company. They work smoothly together, and the play could be done to-night, if necessary, so thorough have been the rehearsals. The dresses to be worn by the star are said to be very beautiful.

In the next issue of THE MIRROR the result of this important production will be known.

The Silver King.

Henry French was interviewed by a reporter of this paper yesterday. "The announcement in some of the daily papers," said he, "regarding the sale of Mr. Haverly's interest in The Silver King to Harry Miner is full of errors. I am unaware of any arrangement or sale. It is a matter of indifference to us, however, as we are paid by royalty. It is undoubtedly a powerful drawing piece, as is evidenced by the the immense audiences attending every production. Thomas French will return from Europe by next Monday, and he may have important news regarding the future plans of the firm."

Fraudulent Titles.

Among the impositions on the smaller towns in the provinces are small-ary companies bearing the high sounding titles of "Fifth Avenue" and "Union Square." There is not a genuine Fifth Avenue Theatre company on the road, from Ada Gray's, which is the most pretentious, down to the insignificant concern now raiding the peaceful hamlets of Pennsylvania. John Stetson, the proprietor of the Fifth Avenue, advertises none of his travelling companies as from that theatre.

There is one Union Square company—the original—now on the road. Four travelling Lights o' London companies are under the general management of Shook and Collier, but the Union Square stamp is not upon any of them. They travel upon their merits as carefully organized companies presenting a strong play. In the language of the patent-medicine makers, provincial managers and theatre goers should "beware of base imitations calculated to deceive."

Abbey's Ventures.

On Monday morning a MIRROR reporter was informed by Mr. Tillotson, Mr. Abbey's *alter ego*, that each and all of their attractions gave promise of a brilliant season. The Silver King has played to larger business than was ever known before in the Grand Opera House, and there had been a stream of people at the box-office since 7:30 A. M., and had kept steadily increasing until 11 o'clock. The work at the Opera House is being hastened, and the interest already evinced by the public as to Mr. Loring's engagement ensures a profitable season.

Professional Doings.

—Gus Pitou arrived from England on Monday.

—The suit of S. M. Hickey against Barry and Fay will be tried at Troy next Monday.

—Herr Catenhusen intends shortly to produce a new opera in Philadelphia. The name is unknown.

—Three holidays—Thanksgiving, Christmas and New Year's—are open at the Park Opera House, Erie, Pa.

—Katherine Rogers intends starring, but is undecided as to her repertoire and procedure. She is at present engaging a company.

—Al Hayman is said to have received an offer from Allison and Rignold to manage their new theatre in Sydney, N. S. W.

—Janauschek will produce a new play this season in which she will appear in a comedy rôle. Madame opens in New York, Nov. 19.

—The new Burnett Opera House, at Louisiana, Mo., will be opened in the latter part of October. Ed. A. Glenn and Co. are the managers.

—The Devil's Auction is doing a very large business at the Windsor this week. There was "standing room only" on the first night, despite the rain.

—Preparations are being made for the production of Zozo, the Magic Queen, next year. Henry Hoyt has eight months work before him on the scenery.

—Harry Mack intended joining Lisetta Ellani's Fun in a Boarding School, but says he has had several better offers, one of which he is about to accept.

—Russell Glover, the tenor, has been engaged temporarily to sing in concerts with Emma Thursby, who opens a short tour at Scranton, Pa., on Oct. 1.

—Edna Courtney, an attractive young actress, has been doing excellent work during the Summer season. She is likely to have a position at a New York theatre.

—Kyrle Bellew is touring the English provinces in the legitimate. He carries some of the original scenery of the Lyceum Theatre, lent to him by Henry Irving.

—The Onofri Pantomime company is stranded at Bath, N. Y. A few of the members managed to get back to New York. The others will remain and fill Fair dates the last of this week.

—Fred Warde is playing this week in Pittsburg. On the opening night, when Virginius was presented, the lobbies and entrance of the Opera House were decorated with flowers and plants.

—Wallack's box-office opened yesterday for the sale of seats, and the statement of the management concerning the attraction and the actors engaged promises well for the beginning of the regular season.

—Oliver Doud Byron opened his season at the Howard Athenæum, Boston, on Monday night, presenting Across the Continent to a large house. Ferguson and Mack, the variety team, are in the company.

—Fred Eustice's new Dude song, written for The Tourists, was sung in New Haven on Monday night for the first time and scored a hit. The company opened at Carll's to big business in spite of a drenching rain.

—The latest novelty in theatrical advertising is a series of oil paintings illustrating various situations in the opera of Pedro, to be produced in Philadelphia next week. The point lies in the fact that they are from the brush of Eugene Nice, who sings the title role.

—Only a Woman's Heart will be produced at Bidwell's Academy, New Orleans, on the 21st of next month, by the Farmer's Daughter company. Edwin Browne, recently returned from Australia with Louise Pomeroy, will go on from New York to create the leading part.

—Flockton and Edmunds' combination, in The New Flying Dutchman, will include C. P. Flockton, T. H. Glenny, H. D. Parker, F. K. Wallace, W. J. Stanton, Willis H. Page, A. Robert Martin, J. W. Jennings, Jr., H. B. Clark, Helen Bancroft, Lena Morehouse, Anna Jean Carleton.

—Only a Farmer's Daughter opened the season at both the Charleston and Savannah theatres. The former place gave them an eight hundred dollar house, and the latter town went it two hundred better. Adelaide Cherie and Camille Kinsey, judging from press advices, have made hits.

—The dramatic agents are all still busy filling dates for numerous companies, and there is no end to the list of ambitious people desiring to star. As yet there are few falling by the way, and many of the new constellations give signs of holding out.

—Jane Eyre will follow The Romaneff at the Twenty-third Street Theatre. These two pieces will form Charlotte Thompson's repertoire for the coming season, as far as has at present been decided. Future attractions at this house are not settled as yet.

—Prof. George Bartholomew's Equine Paradox opens at the Cosmopolitan Theatre next Monday night. The season will probably last through the Fall and Winter. The Paradox has been showing to immense business in Philadelphia during the last three weeks.

—The largest audience since Knowles and Morris took charge of the Grand Opera House, Brooklyn, was that of Monday night last, when John A. Stevens appeared in Unknown. Fifteen hundred admissions to the galleries alone were sold. John A. should wire this to 'Frisco.

—Luscombe Searelle arrived from England on Monday night. He thinks the American press are rather premature in judging him, but now thinks he will soon get used to the freedom of opinion exercised here—sufficiently in any event to submit his productions to their criticism.

—The business of The Silver King at the Grand Opera House is something enormous. Manager Brown is confident that the take for the present week will over-reach $9,000. The orchestra have been compelled to take possession of Manager Abbey's box. Every desirable seat is sold for the remainder of the engagement.

—Wanamaker, a dramatic [illegible] Lauhenier, author of The Gardener, [illegible] a first presentation at the Bijou [illegible] Monday night. The play is [illegible] within bounds, and the piece has [illegible] cess. It is said to be very funny, all the [illegible] here having excellent parts, and many of [illegible] making decided hits.

—Manager's Speaking Tourists played at the Jersey City Academy of Music the three closing nights of last week [illegible] very large houses, including the matinee. The street hits were made by Al Hollowell and the Griswolds, Harris and Bowers. The business under the new management, seems to have turned upon a prosperous course.

—The audience of the New Bijou noted yesterday that although the debris does not which the new house is to be opened has been decided upon, the management declined to [illegible] openly it at present. The new opera [illegible] chair, the invention of Smith Hinkson, [illegible] ing adopted. Most of the seats are already [illegible] manufactured. The front portion of the house, [illegible] ing on Broadway, will be rented [illegible] saloon, as formerly.

—Dollmore has rented upon consignment to Frisco. Baldwin's Theatre is to be let. The Corinne Brothers having proved a failure. The remains of the Cagli Italian Opera troupe, late of Australia, are giving performances at San Francisco to poor business. Even Emmerson's Minstrels are doing but fairly; Under Two Flags, at the Grand, dims. George Wood and Nellie Holbrook have gone East; also the Union Square company.

—The entire company of the Gaiety Theatre, London, under Hollingshead's management, will commence a tour of thirty weeks in this country, in October, 1883, eight weeks of which will be spent in New York, and probably at the Star Theatre. Miners, Tony Hart, and numerous others, including Miss Farren, Vaughn, Gladstone, the Empire girls, and thirty handsome chorus girls, will form the company. They will produce the burlesques.

—Our Wheeling (W. Va.) correspondent sends THE MIRROR an account of the disgraceful conduct of T. M. Birmingham, the manager of Fred Warde's company, toward Annie Boyle, the leading lady thereof. The story is not worth printing. Manager Collins discharged Birmingham, but, it is hinted, with the understanding that he would be re-hired after the company left Wheeling. It is to be hoped, for the credit of the profession, that Manager Collins made no such arrangement with Miss Boyle's persecutor.

—The Union Square management intend adhering to their programme for the coming season as already announced, and work is progressing upon the scenery and all preparations necessary to produce Storm-Beaten in a manner which will be in accord with the former policy of the theatre. Doubtless the experience and ability of A. R. Cazauran will find ample play in rearranging the [illegible] author of this piece. With the [illegible] the stock company throughout [illegible] the present profitable engagement [illegible] company, and the certain [illegible] ferson in his coming season, [illegible] guarantee of the future. Solon [illegible] will come on after the run of [illegible]

Letter to the Editor.

KNIBLE VS. TAYLEURE.

Editor New York Mirror:

SIR—In a recent issue of your paper appeared the following paragraph:

"C. W. Tayleure has been leading a quarrel with a member of his company, supporting Mrs. Drew's [illegible]. One C. K. Morton was late in a rehearsal and the manager reprimanded him. Morton became abusive and threatening, and the row [illegible] about the stage. It is said that the author of the latest East Lynne gobbled all his own goods in admiration of the ladies present, and then [illegible] from the company."

On the appearance of the above I considered myself entitled to demand myself from an explanation, and wish to say that, for the statements that I was [illegible] rehearsal, there is not one word of truth in the [illegible] paragraph.

Tayleure and I signed a joint contract in April last for a continuous season beginning Sept. 3. [illegible] Summer he sent me all his [illegible] Blood. I was disengaged up to then and [illegible] play any or all of them after the company [illegible] three rehearsals. A replacement [illegible] on account of delay and [illegible] not open prior to Sept. 17 or thereabouts. I made preparations accordingly. During the [illegible] August he sent me a printed card [illegible] announcing an initial tour of Mrs. Chanfrau, [illegible] me to the Boston Theatre for rehearsal on [illegible] Although this disappointed all my plans, I [illegible] promptly and was ready for work. During the [illegible] tions, I understood Mr. Tayleure to be Mr. Chanfrau's agent. Mr. Tayleure will probably deny this, but I can show you a postal, which you will confess is signed "C. W. Tayleure, per F. S. Chanfrau."

On my arrival in Boston, I found that Mr. Tayleure had left, and Mrs. Chanfrau the same as he himself, that Mr. Tayleure had put a double, then his business was owned by other hands, and there was no responsibility whatever. Mr. Tayleure can [illegible] deny this, for it was from his own [illegible] you-going-to-do-about-it statements that I [illegible] the true state of affairs. Those [illegible] subsequently [illegible] rehearsed by others and Mr. Tayleure [illegible] guarantee either salary or board bills. I [illegible] go to Boston on Monday morning, [illegible] to protect me in case of failure of the [illegible] other contingency. I considered I was justified in [illegible] I left word with one of the ladies of the company [illegible] on the bank did not open until ten, I might be late at rehearsal, but could be in time for the [illegible] I was at the theatre in time for the [illegible] Tayleure claimed to me that it was useless when I [illegible] turned. This I know to be false, and subsequently [illegible] entained at my home when the curtain was all [illegible] that it was just fifteen minutes past eleven when I [illegible] tered the theatre. I found the company on [illegible] considered that my conduct after my [illegible] such as to justify [illegible] to me as a [illegible] this manager would [illegible] guest elsewhere. I apologized for being late, explaining [illegible] cause, Mr. Tayleure, it was an [illegible] Whereupon he informed me that [illegible] Sydney Rosenfeld [illegible] manager of the Academy, a celebrated manager of comic opera, one of the most distinguished comedians in this country, and members of people who are willing to testify to the dignity and propriety of my conduct before and after this row. I worked all Summer, and in Chicago like a dog, for Tayleure, and, although there is a special clause in the contract stipulating my expenses to New York, under any circumstances of discharge, resignation or otherwise, he ignored this clause certainly, [illegible] the most contemptible of all things was [illegible] my stage name, and publishing my private [illegible] to hurt my wife and family. You [illegible] Editor, I do not feel at liberty to mention [illegible] could give you some particulars in this [illegible] you are at present unacquainted. But [illegible] I can give you confidentially will prove that I [illegible] in the streets all that afternoon and the days [illegible] and no one will admit that I have [illegible] cating "a polishing off" by Mr. C. W. Tayleure [illegible] body else. I am truly yours,

[illegible]

PROVINCIAL.

BOSTON.

The management of the Boston Theatre has always been noted for the manner in which they have produced their special entertainments, and when it was announced that Jalma would be presented in a manner superior to their efforts in the past, expectations were naturally very high and crowds have been present at every performance, proving by their applause and enthusiasm that Jalma has met with great success. Jalma was written by Charles Gayler, and treats of the trials and tribulations of a young man attempting to rescue a princess from an unwelcome fate, the good young man having an elfin amulet which warns him of approaching danger, and a mother who is a sorceress. It cannot be said that the author has written a very interesting drama, for at times the dialogue and repetition of action becomes monotonous and causes the spectator to anxiously await more of the grand scenic display. An attempt is made to create laughter by the introduction of a servant of Jalma's who is constantly falling in love. But the drama may be considered satisfactory, as the many incidents with which the young hero meets enables the management to present magnificent scenery, and it is needless to state that no opportunity is allowed to pass by. In the third act a grand ballet is introduced led by Rosina Viale and Louis Cornani, assisted by Mlles. Patti and Marie, and a hundred coryphees. The grand march of the silver army of Prince Beulah, at the close of the fourth act is one of the most magnificent sights ever presented to the public. On this scene the curtain lifted time and time again in response to enthusiastic applause. The grand transformation scene in six parts, concluding with a realization of The Hindoo Paradise, is very handsome and worthy of the hearty praise which has been bestowed upon it. The costumes worn by the auxiliaries of which there are hundreds, are very fine. The principal characters in the drama were enacted by Mrs. Thomas Barry, William Redmund and Fraser Coulter, who do full justice. Standing room only has been the rule thus far.

Annie Pixley, who is a great favorite in this city, attracted large crowds during the week at the Park, delighting every one with her bright manner and excellent singing. She appeared in Zara. Good judgment and care has been shown in the selection of the supporting co., the principal characters being acted in a most satisfactory manner. Miss Pixley remains one week longer, after which Maggie Mitchell commences an engagement, appearing in her favorite characters.

At the Globe, The Queen's Lace Handkerchief has not met with the success expected. I think the burlesque entered into by some of the characters could very well be dispensed with. It may be out of place to introduce songs foreign to the opera, yet one of the hits of the week was the song in the second act by Fred Leslie, in which imitations were given in a pleasing manner. William T. Carleton as Cervantes scored a success, his singing of the various numbers being greeted with hearty applause. Helene Dingeon and Mathilde Cottrelly also deserve special mention for their efforts. The opera, which was handsomely staged, will be continued this week, James O'Neill and a powerful company appearing next week in Monte Cristo.

Pop has concluded a successful engagement of four weeks at the Bijou. This week the regular operatic season will open with Virginia, with a reconstructed libretto by Cheever Goodwin and new scenery. The cast includes many favorites and a number of new names.

Impulse has been withdrawn at the Museum, and this week, for the first time on any stage, a new comedy by E. G. Lancaster, author of the Guv'nor, entitled Warranted, will be presented with a strong cast. The comedy has been well advertised, and expectations are high.

M. B. Leavitt's All Star comb. closed one of the most successful engagements of the season at the Athenæum, the houses being crowded, and deservedly so, as the entertainment was most interesting, the company including some of the best people. This week Oliver D. Byron, assisted by Kate Byron, Ferguson and Mack and a strong company, will present Across the Continent.

An excellent programme at the Boylston, including many favorites, was presented. This week a number of new faces will appear, the entertainment closing with the farce, All's Well That Ends Well.

Items: Next week The Black Flag will be produced at the Howard. Robert Arthur, the manager, reports that business has been very large.—Earl Marble went to New York last week, but became homesick and immediately returned.—Dan Maguinnis is in the city.—The McAvoys, Fred Annie and William, who played the entire summer season at the Boylston Museum, were presented 25th with a beautiful silver pitcher, by the members of the company, and have been re-engaged for three months of the Winter season. Mr. McAvoy has established a Dramatic Agency in this city.—George Ulmer, formerly of the Evangeline co., will be a member of the Bijou Theatre co.—William Harris has taken one of his flying trips to New York.—Howard Taylor is writing a play for Kate Castleton, in which she will appear in Australia. The Windsor will open Oct. 1, with Baird's Minstrels.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): Planquette's new opera, Rip Van Winkle, was produced for the first time in this city last week, and proved to be a most delightful performance. Washington Irving's wierd and romantic story affords ample opportunities for brilliant music and fine scenic effects, and both of these are happily united in the opera. The music is sparkling and winsome, of the same melodious order as Chimes of Normandy, and the libretto, though deviating somewhat from the story, is bright and well-written. The co., too, seemed to enter into the spirit of the play, and were seen at their best. W. H. Seymour, in the trying role of Rip, acquitted himself creditably, as did also Alice May as Gretchen. Louise Eissing was a charming Katrina Vedder, and by her clever singing and acting made the part one of the features of the performance. This young lady has, by perseverance and hard study, worked her way up from the chorus, and may now be classed in the front rank of comic opera artistes. L. W. Raymond sang the music of Derrick's part in excellent style, and Philip Branson, Charles Dungan and George Broderick deserve a word of praise for good work done in small parts. The chorus was strong and well drilled, and the stage setting, notably the scene where Rip meets the ghosts of Hudson and his party, was very effective. The other operas given were: Merry War, Iolanthe, Black Cloaks and Blue Beard. Big houses were the rule during the week. Thatcher, Primrose and West's Minstrels made their bow on Monday night to a crowded and demonstrative audience. Next week: Effie Ellsler in Courage.

Holliday Street Theatre (John W. Albaugh, manager): Kate Claxton filled in a good week with a grand revival of Sea of Ice, and gave an excellent impersonation of the dual character of Louise de Lascours and Ogarita. She is so thoroughly identified with Louise in the Two Orphans, that many expect to find her Ogarita only the blind Louise in another dress. To these she was a genuine and pleasant surprise. Charles Stevenson played Carlos with good taste, and the comedy part was in good hands with R. J. Dustan. Siberia, with an excellent co. and all its fine scenic effects, opened on Monday night. Next week: Fun on the Bristol.

Academy of Music (S. W. Fort, manager): The dramatic season began on the 24th ult., and the building in its new garb presented a very attractive appearance. C. B. Bishop was the initial attraction, appearing in Strictly Business to a good house. He is as fat, jolly and funny as ever, and the merriment never flags while he is on the stage. The co. is up to the average, and Emma Pierce is worthy of special mention for her clever performance of the Countess. Next attraction, Power of Money.

Monumental Theatre (James L. Kernan, manager): Mme. Girard Gyer's English Novelty co. is the attraction billed for this week. Burlesque, comedy and specialty will be presented, and in addition, J. L. Sullivan and his co., including Slade, will appear. Next week, Baylies and Kennedy's Bright Lights.

Front Street Theatre (Dan A. Kelly, manager): Dan Kelly will appear this week in the sensational drama, The Shadow Detective, supported by the regular co. In the olio preceding the drama are: Frank Evans in [illegible]; Lizzie Daly, clog dancer; Four [illegible] in songs and dances; and Billy Kennedy, negro comedian. Next week: Leavitt's All Star Specialty co. [illegible] J. L. Kernan has purchased the right and [illegible] Mme. Girard Gyer's English Novelty co., and [illegible] engagements have been booked sending them on [illegible] Eugene Kernan, well and favorably known in theatrical circles here, is to be the manager of the co. Louise Eissing's kissing-act in The Merry War opens a new era in the art of stage osculation. The Abbott kiss pales before it. Sid France, who was performing last week at Front Street Theatre, was presented on Saturday night with a miniature brass cannon, made from a portion of the Confederate ram Merrimac. The cannon was tastefully decorated with flowers, and presented by T. Stanard Foster, treasurer of the theatre.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): Large houses in Cleveland for Joseph Jefferson have become so customary, that that gentleman doubtless failed to appreciate the brilliant reception tendered him last week. The audiences were large, fashionable and demonstrative. In addition to his famous impersonation of Rip Van Winkle, of which nothing need be said, he produced, for the first time in this city, the double programme of the Cricket on the Hearth, and Lend Me Five Shillings. The latter, one of Buckstone's best farces—in one act—made a decided hit. The piece was beautifully dressed. The Cricket on the Hearth was rendered beyond reproach. Anyone familiar with Cruikshank's illustrations of Dickens, cannot fail to appreciate the correctness of the appointments and costumes. Jefferson's assumption of the character of Caleb Plummer was as finished as any of his impersonations. John Perrybingle was handled admirably by F. C. Robinson. Tilly Slowboy was comically portrayed by Mrs. Jackson. Mrs. Jackson nee Cornelia Jefferson made what might be called her debut, last week. She has not acted before for fourteen years. Salsbury's Troubadours this week, followed by Barry and Fay.

Academy of Music (John A. Ellsler, manager): It is seldom that this house is so densely packed as it has been during the week past. The "standing room only" card was displayed every evening. Although McSorley's Inflation makes no pretension to literary merit, nor contains any plot worth following, still it illustrates the comical side of Irish life in New York in an extremely ludicrous manner, not a minute but is full of uproarious fun. Lillian Brown's Jollities and Pat Rooney divide this week. Roland Reed, Oct. 1.

Mention: A *Leader* reporter disguised as a brick carrier, gained admittance to the New Park, and there wrote a column article, very flattering to the house, which was published in Sunday's paper.—Mlle. Rhea's repertoire for the opening week will be School for Scandal, Unequal Match, Frou Frou, Much Ado, Camille, and Adrienne. The only attractions which are yet made known show good taste for Manager Hartz: Henry Irving, Modjeska, Clara Morris, and all opera companies save the Ideales.—Manager Hartz denies the rumor that the prices will be doubled for the opening week.—Dora Hennings goes to Paris next month.—Charles J. Crouse, ahead of Salsbury's Troubadours, registered at the Weddell House, 17th.—Cody and Carver's Wild West Show at the Northern Ohio Fair Grounds 28th and 29th. Adam Forepaugh did a splendid business 17th. He has a first-class show.—Double Star comb. begin rehearsals here 25th. Open, Oct. 1, at Toledo.—William Warren, the Boston commedian, was in the city last week, a guest of Joseph Jefferson. They are great friends.—Telegraph from Frank Maeder, at Toronto, Ont., instructs Manager Hanna to announce the Troubadours to play My Chum first three nights instead of Green-Room Fun. The new play is said to be a success.—Harry Davis left to-day for Syracuse, where he will join the Milton Nobles co.—Harvey Nourse, head usher at the Euclid Avenue, after a week's illness is again out.

PHILADELPHIA.

Facts, or His Little Hatchet, the new comedy by Messrs. Jessop and Gill, written for Mr. and Mrs. William J. Florence, was produced on Monday evening for the first time on any stage, at the Walnut. The piece is written in four acts, and the scenes are located in a country-house on the Hudson River, where a party of guests are assembled. Governor Purta Perkins, a phenomenal liar of the champion order, is the hero, and Miss Mathilda Starr, an English authoress, the heroine. These two characters are the central features. The aforesaid authoress is taking observations on American customs, and her credulity is much imposed upon by the worthy Perkins, and their interviews are the chief point of its piece. Annie Pixley as Zara, will be the next attraction. Mr. and Mrs. Herbert Archer (formerly Belle Mackenzie), are of Miss Pixley's co.

Maude Granger opened last night (Tuesday), at the Chestnut. It is a big jump from St. Louis to Philadelphia; so in order to give the star time to arrive the initial performance in this city of John A. Stevens' Second Love, was unveritably postponed a day. The theme is Russian in character, and Miss Granger is seen as Olga, a part she has created. She is supported by Lewis Morrison. The Silver King will be presented Oct. 1.

At the Opera House Daly's co. repeat 7-20-8, until Friday evening, when She Would and She Would Not will be played. On Monday evening next, Mme. Modjeska as Imogen in Cymbeline.

The Hess Opera co. are at the Arch, presenting a repertoire of old and familiar operas. The troupe includes Abbie Carrington, Mary Beebe, Emma Elsner, Blanche Chapman, Julia F. May, Marion Chester, G. W. Taverna, Percy Cooper, George Appleby, Mark Smith, the Peakes Brothers and others. Miss Elsner is, by the by, quoted as being the youngest prima donna now before the public, being scarcely eighteen years old. Manager Hess heard her sing when she was only thirteen, and is said to have had her educated for the musical stage. Joseph Jefferson will appear on Monday next, in Cricket on the Hearth.

One more week of Bartholomew's Equine Paradox at the Lyceum—a show that has attracted crowded houses. Oct. 1. Pedro, the Minstrel, a new comic opera, will inaugurate the regular season. The libretto is said to be full of humor and the music catching. Rip Van Winkle will be produced shortly at the house. It is a light opera by Planquette, and will be sung by Ford's Opera co.

Virginia, despite the absence of originality in the music and a dearth of voices in the leading singers, is a popular success at the Arch Street Opera House. It is pretty, being well mounted and costumed; the choruses are well rendered, and the music introduced has become popular. The dude chorus of younger sons is a great "take." Nothing underlined as yet.

The arrival of the steamer was delayed, hence Lillie Hinton didn't reappear on Saturday last at the Lyceum. A Celebrated Case succeeded Two Orphans, being performed until Wednesday, when Led Astray was given. Much Ado About Nothing, with Lillie Hinton as Beatrice, is announced for Saturday night. Louise Balfe is still at the Bijou, and has won many friends.

E. T. Goodrich in The Gambler is the attraction at the National. The drama is preceded by an olio. Oct 1, F. S. Chanfrau as Kit.

The Central Theatre opened on Monday evening with Tony Pastor's co. No smoking and better rules announced. Eleventh Street Opera House doing big business. Dime Museum flourishing.

Items: The Stoddard Lectures begin at the Academy of Music Oct. 2.—L. Lum Smith announces a lecture at the Academy of Music for Thursday next—"Tricky Publishers" the theme.—Mme. Janauschek will produce her new play, Boadicea, at the Arch.—The Cecilian will offer this season Bruck's Arminius. It is a fine choral society, and a great treat will be offered.—Fannie Rice is a big go at the Arch Street Opera House in the first act of Virginia.—Miss Williams, of Philadelphia, did not marry Robert Grau, as stated recently, but Mr. Purdy, an Englishman, and leader of the orchestra at the Boston Museum.—Everybody is being told that Jennie Hughes has a wonderfully small foot, and wears one-and-a-half shoes. We could find it in our heart to forgive her having a big foot if she only had a little voice—just enough to swear by.—Eighteen thousand seven hundred and eighty-seven persons attended the performance of the educated horses at the Lyceum the past two weeks, and nightly hundreds were unable even to obtain standing-room.

SAN FRANCISCO.

Sept. 18.

A Parisian Romance was played to a good week's business at Haverly's California Theatre. Richard Mansfield's impersonation of the Baron de Chevrial is worthy of note, and notwithstanding the repulsiveness of the character he won much praise. The impersonation is indeed wonderful. The scenery was very effective. On Sunday evening, 16th, Maude Harrison was tendered a benefit, which proved satisfactory in every respect. This week we have many changes of programme, A Parisian Romance last night; to-night (Tuesday), Daniel Rochat; Wednesday, The Danicheffs, and for the remainder of the week (the last one of the Union Square co., which engagement has been a profitable one), French Flats. The announcements to follow the Union Square co. have not yet been made, but will be for two weeks of local order of attraction if the theatre is open at all. Boucicault comes Oct. 8.

Uncle Tom's Cabin, under the Frohman's management, was produced last night at the Grand Opera House, with the Callender Minstrel troupe as the chief attraction in plantation scenes, etc. A large audience was present, and the performance was an enjoyable one throughout. Cora Macy, of the Madison Square Theatre, as Mrs. St. Clair, failed to create much of an impression. Louise Hyers as Topsy gave to the character attention and study, and made a hit in it. I have seen few who could compare with her idea of the part. Edmond Johnson (one of the Callenders) as Uncle Tom acquitted himself very creditably. The other characters were in good hands, and received all attention due them. On the 23d The Silver King, with local talent, will be the attraction at the Grand.

The Baldwin dramatic season, under the managership of Macabee and Masterson, which season began on the 10th, was suddenly suspended last night. It appears that financially it has not proved a success. The managers, however, have acted honorably and paid salaries, and now Gustave Frohman comes to the front, as the boys say, "like a solid man," and on the 24th the Callenders, in conjunction with his dramatic co., produce in good style The Octoroon on the Baldwin stage.

Frederic Macabe, at the Bush, delights big audiences every night by his quaint sayings and peculiar manner. An entertainment of this kind is new to San Francisco and originality is always appreciated if good.

The Minstrels offer a good bill and receive their reward. Billy Sweatnam is still here, and he and Charley Reed make things lively. Charley, plain, ordinary, everyday Charley, like all great men, occasionally has a birthday. The next will be on the 22th, and on that afternoon and evening he will entertain his friends at a one dollar a head at the Standard Theatre. I fear the Standard will be too small for the occasion and hope I may be one of the fortunate ones to see Charley in his birthday glee. By the way, Charley omitted in the invitation sent me to state the number of birthdays this one to come will add to.

Old John Robinson's Circus is with us and the small boy is happy. They have pitched their tent corner of Seventh and Mission streets; remain one week; then, like the Arabs, "fold their tents and silently steal away."

It is rumored that the California Quartette will soon rejoin the Emerson troupe. W. H. Thompson left for New York last week. The Grismer co. did well in Sacramento during Fair week. Callender's Minstrels did well in the interior. Ainsley Scott and his Jubilee Singers occupied the New Market Theatre on the 6th, 7th, 8th. Figaro Spanish Students opened there on the 10th for one week.

The new theatre at Los Angeles is progressing finely. There is an established variety theatre there, The Fountain, and the Perry brothers will open another, the Club Theatre, Oct. 8.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): The Strategists closed a fairly profitable week 15th. Their entertainment was a highly enjoyable one, and the audiences would have been much larger had not the weather been so intensely warm. Their business was, however, very good, and they made many friends. Lizzie May Ulmer, supported by Palmer and Ulmer's co., began a week's engagement in '49, 16th. Both play and co. were strangers to our public, save by reputation. The first performance was given to a crowded house, and business has been uniformly good throughout the week. The play is one of the order of The Danites, M'liss, etc., and its characters are drawn partly from the Wilds of the West, and partly from the cities of the more Eastern States. Miss Ulmer is a clever actress, and does Carrots very neatly. The support is fairly equal to the requirements of the drama, the acting of Frank Tannehill, Sr., and George T. Ulmer being especially commendable. The Frank Evans Acme Comedy co. came for one week, 23d, in Joaquin Miller's new play of The Silent Man. The principals of this co., Libby Noxon and Messrs. Evans and Mordaunt, are well and favorably known here, and if the play proves a good one business will be large.

At the Spanish Fort the St. Quinten Opera co. have been singing The Bohemian Girl for the past week to paying business. This opera is rather heavy for many of the co., and the first performances were not up to the standard, but improved very much during the week. The talented star sang Arline as she does everything else, excellently. Friday, 21st, is set apart for a grand benefit to Miss St. Quentin, and an extraordinary bill has been prepared. One act each of The Bells of Corneville and The Bohemian Girl, French songs by the beneficiary, a zither duet and a comedietta entitled Science and Art, written especially for the occasion by H. J. Norman, will make up the programme. This co. will leave for their tour very shortly, everything being in readiness.

Items: The handsome new dome of the St. Charles is approaching completion, and will add materially to the beauty of this already splendid house.—Faranta talks of re-opening his tent show shortly with a Humpty Dumpty troupe.—Some of our local journals have relapsed into their old habit of interviewing actors, and Katie Gilbert (of the Strategists) and Miss Ulmer (through her agent) have been the victims so far.—A. Bagnello, the talented scenic artist of Mr. Bidwell's theatre, is hard at work completing new decorations on the Grand Opera House.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): The Tourists have had a week of good business, and the performance is attractive as ever. Mestayer's substitute is good, and the specialty people are excellent. Thomas W. Keene opened in Richard III. 23d. It will be repeated 30th; Macbeth, 24th; Richelieu, 25th; Fool's Revenge, 26th (matinee); Hamlet, 26th (evening); Othello, 27th; Julius Cæsar, 28th; Lady of Lyons, 29th (matinee).

Olympic Theatre (Charles A. Spalding, manager): The Hanlons had a light week's business with Le Voyage en Suisse. Their fresh novelty is not in complete readiness, and they will not risk it until it is. Sam'l of Posen, 23d.

Pope's Theatre (Charles R. Pope, manager): The Planter's Wife has made the hit of the season, Emily Rigl and Harry Lacy having powerful parts in a splendid play. It will be sure to prove one of the best attractions on the road for years. Miss Rigl has risen to the highest rank of emotional actresses, and will make fame in her role. Esmeralda, by the Madison Square Theatre co., 24th.

People's Theatre (Joseph H. Robertson, manager): The Chicago Ideal Opera co. opened its season at this house and did a fine week's business. They opened in Iolanthe, and produced The Sorcerer and Patience. The co. is very strong in its principals, orchestra and chorus. In addition to the operas named the repertoire embraces Fatinitza, Chimes of Normandy, and Pinafore. The co. is as follows: Jeannie Herrick, soprano; Ada Somers, soprano; Jessie Bartlett-Davis, contralto; May St. John, contralto; Lottie Cruikshank, Josie Bartlett; Charles H. Clark, tenor; Castle Bridges, tenor; M. Amberger, tenor; John E. McWade, baritone; H. A. Cripps, baritone and comedian; W. H. Clark, basso profundo; H. B. Smith, basso; H. H. Thiele, director of amusements; Davis, Clark and McWade, proprietors; W. J. Davis, manager. Gus Williams in One of the Finest, 23d.

Standard Theatre (W. H. Smith, manager): The Majiltons in their farcical extravaganza, The Frolics of a Day, have done a good business, and the new house promises to become very popular. Thomas Lisbourne is good in his specialties, and the Majiltons are clever in their well known business. Louise Sylvester in A Mountain Pink, 23d.

Edwards' Fourth Street Opera House (W. H. Edwards, manager): This house is growing rapidly in popularity. Muldoon's Picnic is the current attraction.

Items: Frank Gregory is now proprietor of both the Fifth Street and St. Louis Dime Museums.—James Hanerty, late assistant treasurer at the Grand, and a well-mannered gentleman, succeeds Mr. McGarry as treasurer at the Standard. The latter resigned on account of hard work.—The Esmeralda co. will bring the double stage from New York.—Ed Zimmerman, the buxom and rosy ex-treasurer of Pope's, is here with the Planter's Wife co.—The Veiled Prophets' Musical Festival at the Olympic Theatre on Oct. 4 will be a grand affair. The St. Louis Musical Union will furnish the music, together with several prominent soloists. The theatre is entirely sold and seats command a high premium.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Winsome little Maggie Mitchell, with that peculiarly shrill voice of hers, is evidently one of Bob Miles' trump cards, inasmuch as the artiste's engagement (generally a two weeks' stay) is marked by a succession of well-filled houses. Fanchon and Little Barefoot announced for present week, followed 30th by Thomas W. Keene in a round of the legitimate.

Robinson's Opera House (R. E. J. Miles, manager): Friend and Foe, with W. J. Scanlan in the leading role of Carroll Moore serves its purpose admirably in introducing a very clever young comedian. To the writer, who had witnessed the actor some seven years since in conjunction with his partner, Cronin, in a rough sketch on the vaudeville stage, the artist has made rapid strides in his profession, and his songs, invariably redemanded, are given in a hearty, vigorous style that ensures a favorable impression on his audience. Florine Arnold's Andrea was a spirited rendition, notably her efforts in the third and fourth acts. The present week, Bunch of Keys, with Bowser in Edouin's role of Snaggs. Robert McWade in Frans Herchell, 30th; Ada Gray, Oct. 8.

Coliseum Theatre (James E. Fennessy, manager): Bartley Campbell's White Slave comb. held the boards entire week, and attracted a good share of patronage. While strongly suggestive of the dreary Uncle Tom's Cabin in some of its situations, the play is stirring in incident and interesting in denouement, and presented by its present cast cannot fail to achieve a success. The house will remain closed during current week, Manager Fennessy having sensibly concluded to devote the interim to the final completion of his handsome theatre. M. B. Curtis in Sam'l of Posen is announced for week of 30th.

Havlin's Theatre (John H. Havlin, manager): As already apprised by telegram, Hess' Opera co., in their opening programme, Maritana, filled the house to repletion 17th, and despite the accident to Julia May, which necessitated several changes of programme, the week's business was entirely satisfactory from a financial standpoint. The honors of the engagement were fairly distributed among Abbie Carrington, Emma Elsner, Mark Smith, George Appleby and Blanche Chapman. The chorus was unusually good. George Adams in Humpty Dumpty present week, followed Oct. 1 by Minnie Maddern; Janauschek, 8th.

Heuck's Opera House (James E. Fennessy, manager): With the possible exception of Tony Pastor and Evans, Bryant and Hoey's Meteors, Williams' Manchester and Jennings comb., which closed 23d at this house, is probably one of the highest-salaried in the country. The musical sketch of the remarkably fat pair, Sanford and Wilson, is a thoroughly enjoyable feature of the co.'s programme. During the present week the Richmond-Graham comb. will corner the vegetable market in Carrots, aided and abetted by the energetic John Russell.

Vine Street Opera House (S. Gabriel, manager): W. T. King's Vaudeville co. furnished the frequenters of the Gold Mine with one of the very best shows witnessed at this resort during the season.

Items: W. T. King, manager of the vaudeville organization bearing his name, and which closed a very successful engagement at the Vine Street Opera House 23d, was for several years connected with the local press in a reportorial capacity.—The Irish Minstrel, Fred Marsden's latest effort, will be produced for the first time Oct. 10, by W. J. Scanlan and Manager W. H. Power.—Thad Varney's Dramatic comb. appeared in Lawrenceburg and Aurora, 20th and 21st, presenting A Soldier of the Union, with fair success. The co. is made up entirely of local talent.—Harry Phillips, advance agent of Thomas W. Keene put in an appearance 21st.—The Josephine Riley comb. have been in active rehearsal during the past week, at Robinson's, preparatory to beginning their season at the new opera house in Prospect, O., 26th. Smiley Walker, press agent of the troupe departed for that place 22d, to arrange the preliminaries.—Matinee performances will henceforth be given at Herick's Opera House on Tuesday, Thursday, Saturday and Sunday, and at the Coliseum on Wednesday, Saturday and Sunday.—Manager Eugene Gorman, of New Orleans, was in the city during the major portion of past week.—John H. Russell, manager of the Richmond-Graham-Carrots comb., is in receipt of Joaquin Miller's new play entitled Tally Ho, written especially for his co. The play will at once be put into rehearsal and, the fates being propitious, will be presented at an early date.—Manager John Havlin is not pleased with the drop curtain of his new house and has engaged D. B. Hughes, scenic artist of Heuck's, to replace it by something more suited to the handsome little theatre.—Maggie Mitchell's husband, Paddock, asserts his willingness to disburse $5,000 for a play suited to that artiste's ability. Fine opportunity this for Fred Marsden, Dave Belasco or Bronson Howard.—Julia May, whose contralto voice is one of the most attractive features of the Hess Opera co., was on 20th the victim of an accident which will necessitate her retirement from the stage for several weeks. The artiste, after indulging in an accustomed electric bath, was, through the carelessness of her attendant, rubbed with a poisonous solution instead of alcohol. The cast was in consequence materially altered during the remainder of the engagement and Miss May, upon the co.'s departure, 22d, was removed from her hotel to the Cincinnati Hospital for better treatment. A suit against the proprietor of the bath-house will in all likelihood be at once instituted by the artiste.

CHICAGO.

The only new thing at our theatres the past week has been Her Second Love at the Academy, with Maude Granger as the stellar attraction. Evidently Mr. Stevens did not regard Miss Granger sufficiently strong to be the drawing card, as Lewis Morrison was engaged to play the part of Demidoff, in Chicago and Philadelphia. The play is very bad; not so bad, in one sense of the word, as it was in New York, because the Godiva business has been cut out, but it is still bad enough to take rank with Stevens' other dramas. Mr. Morrison saved the play by his excellent performance. Miss Granger was pleasing to the eye, and in one or two scenes effective enough to pass muster as the star; but at no time was she as good as in her last season's success, The Planter's Wife. This week Aldrich and Parsloe bring My Partner over from the Grand.

A Bunch of Keys at Hooley's has proved equally successful as on its first production. Charles Bowser, as Snaggs, was funny, and the rest of the cast was in good hands, and together they made the house ring with laughter and applause. Standing room only has been the rule during the engagement. This week Mr. and Mrs. McKee Rankin in '49, to be followed 30th by Campbell's White Slave co.

Esmeralda has not been particularly successful at McVicker's. The houses have been small. The play has become so familiar that it is a wee bit wearisome, and not even the excellence of the cast and the rapid changes from the North Carolina cottage to the Parisian studio, done in forty seconds, can draw now. John McCullough begins a three weeks' season at this house on Monday, appearing in Virginius, and the advance sale of seats shows that theatre-goers have been waiting for him with undiminished interest.

At the Grand My Partner has drawn large audiences, who have apparently taken as deep an interest in the principal characters as upon its first presentation in the city. Mr. Aldrich's acting is as forcible as ever, and Parsloe's Chinaman as true. It is said they have played the parts 1,350 times. Duff's Standard Opera co. this week and next, opening in Faust, followed by Heart and Hand and the new opera, Lakme, by Leo Delibes.

Kiralfy Brothers' Enchantment is drawing large houses at Haverly's, but it is the worst thing they have brought here. The ballet is inferior in merit, and the spectacular features poor. Costumes and scenery show plainly signs of age and much usage, and the specialty acts are old and tedious. But why present new scenes, new acts, and everything, when the old things draw? Romany Rye, 30th.

The Olympic has been packed each night to see Hyde and Behman's variety troupe. This week Tony Denier's Pantomime co. in Humpty Dumpty. The Lyceum is doing a land-office business, and the Criterion has established a clientage of its own that guarantees a profit to any co. going there. Hyde and Behman go over there this week, and then to the Lyceum, thus putting in three weeks in Chicago in the three divisions of the city to immense business.

Items: Kohl and Middleton's Dime Museum draws well. This place of amusement is a godsend to the country folks who came to town to see the Exposition and attend the State fair.—Manager Hooley has not quite recovered from his recent illness and has gone to Hot Springs, Arkansas, to hasten his restoration to health.—Lewis Morrison has made a contract with Manager Shelby to play a Summer engagement at the Academy next year, extending over four weeks.—Mr. Joel, who has heretofore visited Chicago in advance of opera cos., comes this year ahead of Romany Rye.—An affair took place in the green-room of Haverly's on night of 16th, which was carefully suppressed, but leaked out during the week. The story as told by Nettie Abbott, one of the participants, is that Henry W. Mitchell, the leading man of the co., attempted to kiss her as she was standing in the entrance to the green-room, and upon her refusing to permit the embrace, the actor struck her with his fist. Miss Abbott had a warrant issued for his arrest, but before the matter became public in the court, she was urged by Mr. Kiralfy and Mitchell to condone the offense, which she did by having Mitchell beg her pardon in the presence of the co. Miss Abbott left the co. and went to Philadelphia, where she is to appear Oct. 1 as Rosalind at the Bijou. Mitchell and Mr. Kiralfy gave out that it was a "super" with the same name as the leading man who struck a woman for refusing a kiss, and Mr. Mitchell declared with an oath that he did not know the lady. A diligent search failed to bring to light a "super" named Mitchell, and Miss Abbott's assertion must therefore hold good.

BROOKLYN.

At the Grand Opera House The Unknown was introduced this week to an audience of 2,400 people (1,500 in the galleries), by John A. Stevens, with William Thompson, Henry Miller, John T. Burke, Charles Thornton, W. F. Carroll, Abbie Pierce, Mollie Revel and Clara Benton as his support. The success of the play at this house is assured, as the capacity is tested for each performance. The Hoop of Gold had played to the largest business yet, but The Unknown promises to even exceed that. Next week, Henrietta Chanfrau is promised by Messrs. Knowles and Morris.

Robson and Crane's Boarding House has roused the envy of all the Brooklyn landladies. Its superior attractions deprive them of their lodgers nightly, and Col. Sinn is master of the feast. "Standing room only" was hung out on Monday night, and the old favorites were heartily greeted. Our Boarding-House was first presented at the Park Theatre by Leonard Grover, its author, several years ago by the stock co. of the house.

At Haverly's Theatre Fritz appeared before a crowded house, who were just as well pleased at his experience in Ireland as if he had given them the Gypsies. Next week The Queen's Lace Handkerchief will be the attraction offered by Manager McConnell.

The Howard Athenæum Star Specialty comb. are crowding Hyde and Behman's Theatre nightly. A feature of the comb. is the afterpiece, the Partington, with Charles Fostelle as the Widow. Next week Evans, Bryant and Hoey's Meteors will be the attraction.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Rose Coghlan made her first appearance in this city on Monday night, playing Geraldine in La Belle Russe. Her acting throughout is but a repetition of that which has made her one of the popular actresses of the day, and being supported by an equally good co., in an excellent play, it is needless to say that this house is well patronized by appreciative audiences. Owing to the inclement weather of Monday night the attendance was not as large as expected, but the week is certain to be a successful one, judging from the advance sale of seats. Rose Eytinge will appear next week in several well selected plays.

Lee Avenue Academy of Music (Berger and Price, proprietors): Shook and Collier's Lights o' London will be produced next Monday night and continue for one week. This house has been greatly improved in its interior decorations, and the managers having booked a good list of attractions (Madame Janauschek being among them), a good season's business is certain to be the result.

ARKANSAS.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): A Boarding School 26th, and A Bar'l o' Money 27th. Chicago Ideal Opera co. will entertain our theatre-goers with Iolanthe Oct. 1, and The Sorcerer 2d.

TEXARKANA.

Orr's Opera House (Thomas Orr, manager): Rose Lisle came 17th to fair business. Performance thin. Lambert and Richardson 19th, to crowded house. Performance good.

CALIFORNIA.

SAN JOSÉ.

California Theatre (C. W. Williams, manager): After a long rest, amusement seekers were given a chance to turn out for Callender's Minstrels, which they did 14th and 15th and Saturday matinee, giving the troupe three of the largest houses ever played to here. The gross receipts must have been upward of $1,500. The co. gave very creditable performances.

Arena: John Robinson's Circus gave two performances to immense audiences, 11th, taking away at least $6,000. The show was fair.

COLORADO.

DENVER.

Tabor Opera House (P. G. McCourt, manager): Dion Boucicault opened on the 17th for a week. He has had full houses each night, and advance sales for remainder of the week are large.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Charlotte Thompson gave a fine rendition of the heroine in Jane Eyre 19th, to a comfortably-filled house, and did her best with Queena 20th. Miss Thompson is almost a stranger here, but has made a pleasing impression in her two visits, and would be welcome again. The performance of Iolanthe by the Wilbur Opera co. 21st was the best we have had. The house was not large, but was better filled 22d, when Pirates of Penzance and The Mascotte were the attractions. The chorus was especially well trained and costumed. James O'Neill in Monte Cristo, 27th.

Grand Opera House (Clark Peck, proprietor): James Dowling's Nobody's Claim comb. drew good houses and full galleries 18th and 19th. It is a lurid play, but is acted with vim and considerable artistic effect. Annie Berlein made a trial of Two Christmas Eves, 21st and 22d, but did not seem to draw. The star is a capable, conscientious artist, but the play is a strange mixture of pathos and stirring after effect. Our Summer Boarders, with that admirable comedian, Charles Frew, come 28th and 29th.

New Haven Opera House (Palmer and Ulmer, lessees): The presentation of Daly's 7-20-8, by Rehan's co., 21st and 22d, was an example of what a fair co. can do with a bright play. It is a reflection of the piece as played last season by Daly's own co. and is fully as pleasing. Every part was well taken, notably those of George Vandenhoff, Jr., and Georgine Flagg. This lady, a native of New Haven, has but lately gone upon the stage, and she surprised her many friends by her artistic portrayal of Flora. Business was good.

American Theatre (Press Eldridge, manager): The Two Johns co. put the play of that name on the boards last week in splendid style, and played to large audiences. I have not seen a better play in the variety stage in many a day. This week the Chrissie Comedy co. in Detected.

Items: All are on the *qui vive* to hear the New Haven Ideals, who are soon to take the road. They will not be ready by Oct. 2, as was first announced.

MYSTIC.

Central Hall (Ira W. Jackson, manager): Robinson and McAllister's Minstrels 22d, to fair business. With the exception of a few objectionable jokes and songs, the programme was a good one, and the audience was kept laughing almost continuously for two hours and a half. The Fakir of Ava is one of the best afterpieces we have seen, and greatly pleased the audience. The treasurer of the co. reports that they have played to large houses most of the season. They certainly deserve success.

NAUGATUCK.

Gem Opera House: Wilbur Opera co. to a $400 house 19th. Duprez and Benedict's Minstrels, Oct. 3.

NEW BRITAIN.

Opera House (C. B. Palmer, manager): English's Electric Minstrels, 18th, gave a passable entertainment to a fair house. The co. includes Tommie Kane, James F. Daily, Clark and Ryan, James F. Kernan, English and Cahill, and others of home talent. Robinson and McAllister's Minstrels gave a first-class performance 19th to good business.

DAKOTA.

FARGO.

Opera House (A. S. Capehart, manager): Jay Rial comb. drew large and fashionable audiences 13th, 14th and 15th in Taken From Life, East Lynne and Hidden Hand. Emma Abbott English Opera co. 17th in A King For a Day; 18th, Mme. Angot's Daughter; very large business.

DELAWARE.

WILMINGTON.

Grand Opera House (Jesse Baylis, manager): The Jane Coombs co. played Pique, 21st, to a large house and gave an excellent entertainment. Miss Coombs' support was very good. Frank Mayo gave his Davy Crockett, 22d, to very large business, giving great satisfaction. Miss Behrens, his leading lady, is not eighteen yet. She was the favorite of the evening. Laura Clancy, formerly leading lady for Mayo, paid the co. a visit during their stay here.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): John Jack and Annie Firman appeared as Falstaff and Prince Hal, to very light business last week. Kate Claxton in Sea of Ice and Two Orphans this week. Siberia, Oct. 1.

Ford's Opera House (John T. Ford, manager): Ford's Opera co. this week in Blue-Beard and Rip Van Winkle. Edwards' Folly co., Oct. 1.

Theatre Comique (T. E. Snelbaker, manager): Reopens this week with Rentz-Santley Novelty and Burlesque co.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Gus Williams played John Mishler in One of the Finest 13th, 14th and 15th to good business. Harry Webber, 29th; N. C. Goodwin and co., Oct. 2, 3; John T. Raymond, 6th; The Tourists, 12; Planter's Wife, 13th; Goptil's French Spy co., 15th; Ranch 10, 18th.

Arena: P. T. Barnum's show came 17th, giving two performances to large crowds.

ROCKFORD.

New Opera House, (C. C. Jones, manager:) T. W. Keene's engagement of four nights was very successful; business very large. Calamity Jane co., 27th; Bunch of Keys, 29th.

Items: Gus Fonda, late with Young Mrs. Winthrop, as advance, now occupies same position with Chicago Ideal Opera co., and left this city last week.—The Forbes Dramatic co., which played in Armory Hall fair week, did not take in money enough to pay salaries, and broke up in a row.

PEORIA.

Grand Opera House (J. B. Barnes, manager): Gus Williams presented One of the Finest to a crowded house 19th.

Rouse's Hall: Louise Sylvester in A Mountain Pink drew a good average attendance 11th, 12th and 13th.

Arena: Barnum came 19th, doing an immense business.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Jesse James co., the first attraction of the season, 21st, to large audience. Tony Denier's Pantomime, 22d, matinee and evening; business good. Denier is a prime favorite here, and is always assured of a liberal patronage. Tillotson's co. is billed for 25th to 29th, inclusive (Fair week).

DECATUR.

Smith's Opera House (F. W. Harris, manager): T. W. Keene, as Richard III., with a strong support, to a crowded house, the audience showing its appreciation by several recalls, 21st. Ida Siddons' Blondes, 29th.

INDIANA.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): Hickey's new star, Jennie Yeamans, appeared for the first time Monday night in her play, Meda. Either the play was not equal to her capabilities, or her capabilities were not equal to the play, for the performance dragged perceptably. Business fairly good. Gus Williams finished out the week in One of the Finest for the benefit of the police force. The sale of tickets was very successful and there was a large audience each night. Den Thompson, week of 24th. The following week, Devil's Auction and Haverly's Minstrels.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Tony Denier's Humpty Dumpty co. held the boards the first half of the week. The pantomime was wretchedly presented, but some of the specialties were very good. Minnie Maddern occupied the house the last of the week, playing for the benefit of the Fire Department. The engagement was in every way a success. Current week, Bartley Campbell's White Slave. Week following, Armstrong's Minstrels and Robson and Crane.

Dickson's Park Theatre (C. T. Gilmore, manager): The Jesse James comb. will appear all next week.

Zoo Theatre (C. T. Gilmore, manager): The following is the bill for the coming week: Billy Bryant, Young Hercules, French and Clark, Conners and Clayton, Jones and Montague, Jesse Adams, Ada Holmes and Eva Allen—all of the Richmond and Hall comb.

Items: The Zoo Theatre will close for the Winter after this week, and Manager Gilmore will devote all his time to the Park. Extensive repairs are promised before the opening next Spring. The elevated garden will remain open.—Tunis Dean, the popular boxoffice

... at English's, has been made assistant treasurer of that theatre. The following is the executive staff of the Grand for this season: George A. Dickson, proprietor and manager; Will C. Dickson, assistant manager and treasurer; James V. Cook, business manager and press agent; Joseph E. Corden, assistant treasurer.

RICHMOND.

Park Opera House (Dobbins' Brothers, managers): The opening of the new Park Opera House, by the Power of Money co., drew the largest audience that ever greeted a play in this city. The play is something on the sensational order, but gave good satisfaction, with the exception of the leading lady, who was very bad. The Park is one of the largest in Indiana, having a seating capacity of 1,500. It is situated on the ground floor, and the inside will compare very favorably with any theatre in the State. The stage is 60 feet by 38 feet, and is fitted up with as fine scenery as ever was put on a stage. Seeman and Landis, of Chicago, were the artists. The auditorium is lit up with colored globes, which have a pleasing effect. Everything went off as well as could be expected on a first night. Coming: Josephine Reily, Oct. 1; Tony Denier 5th.

Grand Opera House (E. H. Shute, manager): Haverly's Mastodon Minstrels, 29th. George H. Adams' Pantomime co., Oct. 3.

VALPARAISO.

Academy of Music (James M. McGill, proprietor and manager): The New York Comic Opera co. will open the house for the season 27th. Following are booked: Oct. 17, Gus Phillips; 14th, Pathfinders; 25th, Briggs' Minstrels.

Item: Valparaiso will have a brand-new opera house ready by the 10th or 15th of October. The house will be 92x50 feet, making the stage room 50x44 feet, the largest stage in Northern Indiana. The house will seat 1,000 comfortably.

KOKOMO.

Opera House (H. E. Henderson, manager): The Ethel Tucker Dramatic co. came 18th to the smallest house of the season. The play, Was It a Crime? is an English version of the French drama of same name, and is weakened by the transformation. It is a beautiful, good acting, three-act society drama of the modern French school, and gives ample scope to the star part, in which Miss Tucker appears to great advantage. On account of the sudden severe sickness of Miss Tucker the manager was compelled to cancel several dates.

PRINCETON.

Enterprise Hall (Lewis and Dimick, managers): The Lizzie Evans co. presented Fogg's Ferry and Dewdrop 18th, 19th and 20th to good business. The company is first-class, and gave the best of satisfaction.

CRAWFORDSVILLE.

Opera House (Voris and McClelland, managers): Tony Denier's Humpty Dumpty played to a large audience 20th. The specialty part of the programme was excellent. Gus Williams, Oct. 1; Ranch 10, 2d, and Frederick Paulding, 8th.

PERU.

Emerick's Opera House (Charles M. Emerick, manager): Minnie Maddern was greeted by a large and fashionable audience 18th, appearing in her new play, Juanita, and giving very general satisfaction as Juanita. Sam B. Villa, 28th.

Item: On the morning of the 19th, while the Minnie Maddern co. were waiting at the depot for the train for Logansport, Miss Maddern, in company with several of the other ladies of co. promenaded up and down the platform for a little exercise. As they were walking along they passed several traveling men, when one of them, a low scoundrel, just as the ladies got opposite them, and within hearing distance, made an insulting remark. The promenaders repaired to the ladies' waiting room and informed Manager Legrand White of the matter. The manager sought the wretch, but was met by the latter with a cocked revolver and the remark, "Oh, I am not afraid of you, nor of your whole gang. You are only low variety performers." Mr. White made a move to draw his revolver, but was prevented by Mr. Hawley, one of the Wabash and St. Louis Railroad officials, who stepped in between them. Mr. White then telegraphed for an officer to have the blackguard arrested, but before he could get one the train arrived and the troupe were compelled to take their departure.

TERRE HAUTE.

Opera House (L. G. Hager, manager): The Adah Richmond Comedy co. presented Carrots 18th before a small and only fairly appreciative audience. Katie Putnam presented the same play here several years ago under the title of Two Babes of the Wood. The Jesse James comb. drew a good house 20th. Tony Denier's Humpty Dumpty 21st to good business. The Romany Rye is booked for Oct. 3 and 4.

VINCENNES.

Green's Opera House (William Green, manager): Lizzie Evans—Dewdrop—bad performance to slim house. It was opening night, Sept. 17. Barrett's Jesse James co. showed to another slim house 19th. Armstrong's Minstrels gave a good performance 23d to a splendid house.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): T. W. Keene and his excellent co. were worthy of the enthusiasm with which they were greeted 17th. Mr. Keene is undoubtedly the best Richard on the American stage. Minnie Maddern in Juanita, played to one of the largest houses of the season 19th. Her co. is poor, her play heavy, and were it not for the spirit with which she acts the audiences would be wearied. Bella Moore 20th, 21st and 22d to poor business.

IOWA.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Louise Sylvester co. commenced a three nights' engagement, 17th, in A Mountain Pink to good business. This was Miss Sylvester's first appearance in Davenport, and she made a favorable impression.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Gus Williams, in One of the Finest, 17th, played to the capacity of the house, standing room at a premium after eight o'clock. He gave great satisfaction. Support was good.

Item: Manager D L. Hughes will have the management of Clara Louise Kellogg for a Western tour lasting three or four weeks, beginning at Rockford, Ill., early in November.

CHARITON.

Mallory's Opera House (Beem and Stewart, managers): Louie Ford Comedy co. played to light houses, 19th and 20th, in Linwood Case and Peg. They gave a very satisfactory entertainment, the star's support being good. D. H. Fitzpatrick in Shaun-a-Gow, 15th. House was large and audience delighted. States Attorney co., supporting John Dillon, Oct. 3.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Cal Wagner's Minstrels paraded the 15th, in high hats and linen dusters, making quite an attractive display. A full house greeted them in the evening and was evidently delighted with the performance, the applause being long and loud and the laughter continuous. The co. is above the average and the performance excellent in many respects. The latter would be materially improved, however, by the elimination of the few stale witticisms and time-worn acts which have been allowed to remain. Old Cal is happy as ever on the tambo end and is ably assisted by his vis-a-vis, Lew Spencer. Gus Williams in One of the Finest, 18th, to a packed house. The audience was a fine one in all respects and clearly attested Gus' popularity. His play did not achieve a signal success; it was pronounced weak and trashy.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Hyers Comedy co. presented their colored comedy The Twins, 17th and 19th, to good business. The co. is very good. Mlle. Rhea will appear, 28th, in Adrienne. A Bunch of Keys, Oct. 3; Charles A. Gardner in Karl, 4th; Bartley Campbell's White Slave, 8th and 9th. The Hanlons in Le Voyage En Suisse, 11th.

Item: Otis Bowers of the Bowers and Mack co. was home for a few hours, 20th; co. doing well.

Arena: The Barnum Circus is papered for 8th.

COUNCIL BLUFFS.

Dohany's Opera House: Maxwell's Black Dwarf co. closed three nights of successful business, 15th. There was more of the spectacular than of the drama and still less of the Dwarf. The performance as a whole might be called a variety entertainment of the better sort with very pleasing novelties. The glittering and flashy surroundings of the play were beautiful. Altogether the entertainment was very good, well worth seeing, and deserved the patronage it received. The Fay Templeton Opera co. were greeted by a very large and fashionable audience, 19th. This popular co. is still, as it always has been, a good one. There is not a stick or a poor voice in it. Fay Templeton has always been a favorite here and the manager, being so well pleased with the reception, concluded to return, 22d, and give a matinee with Iolanthe, and Mascotte in the evening.

KANSAS.

WICHITA.

Turner's Opera House (Craddock and Davis, managers): In response to a petition signed by numerous of our best citizens, the Remenyi Concert co. returned 11th, and gave another of their delightful entertainments to a full house. The members of this co. have made themselves prime favorites here. Prof. Andress, illusionist, comes 23th, for five nights.

KENTUCKY.

LOUISVILLE.

The city is crowded with people, and they are continuing to come apparently from all over the United States. All sorts of business is on the boom, theatricals coming in for a full share of patronage, no matter how poor the attraction. This was very noticeable at Macauley's during the engagement of the Ada Richmond Carrots comb. It is hardly possible to conceive a worse piece than Carrots, or a poorer lot of actors from the stars down or up, yet the theatre was crowded. The same can be said for the Masonic Temple. The Bandit King, for three nights, and the Jennie Yeaman's comb. played to good business, with no apparent cause. The Ford Brothers at the Buckingham were hissed loudly, but a large crowd assembled, even to do this.

Ada Gray played East Lynne at the Opera House, (the most meritorious of all the attractions), to very fair business.

PADUCAH.

St. Clair Hall (Lamdin and Clark, managers): Armstrong Brothers' Minstrels opened the season 17th, to a packed house. They gave a very good show, and every one went away pleased.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Charles Duprez gave a better minstrel show than he last brought here, and a good house, 17th, enjoyed a lively first-part and a tiresome olio. Robson and Crane, in Our Boarding-House, packed the theatre 21st and 22d, and the roars of laughter that followed Elevator and Gillipod's experiences attested the popularity of these two jolly comedians.

Lights: I dropped in to see Lights o' London at Lewiston once or twice during the past (State Fair) week and found Manager Butler in ecstasies over the success of his co. in this State. "Standing room only," said he, pointing to the sign displayed over the entrance; "what more success can a manager desire?" Next week, Hearts of Oak.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Shook and Collier's Lights o' London played six nights, 17th to 22d inclusive, to splendid business.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Bertha Welby in Oliver Twist, 17th, to a fair house. Miss Welby as Nancy Sykes did very well, but the play is a drag, and audience not pleased. Whiteley's Hidden Hand co. 21st to a crowded dress circle and gallery, fair down-stair house. Jane Coombs is booked for Oct. 1.

MASSACHUSETTS.

FALL RIVER.

Business has been very good the past week. Baird's Minstrels came 19th to fair business. Prince Pharaoh, contortionist, and P. C. Shortis are worthy of mention. Chanfrau in Kit, 19th, to large house. Carrie Swain made her third visit as a star 20th and 21st, and drew two large audiences with Cad, the Tomboy. Howard Athenæum Specialty co., 22d, gave a fine entertainment to a large audience. Mrs. Partington is the afterpiece. McAllister's Minstrels, 27th; James O'Neill in Monte Cristo, 29th; Minnie Hauk, Oct. 4; Rice's Surprise Party in Pop, 6th; Rehan's 7-20-8 co., 9th.

Opera House (W. C. Turner, manager): Durfee, Russell & Co., who have been at the head of this house, left for parts unknown 15th, taking all the cash and leaving an unpaid co. and numerous creditors about town. Mr. Turner stage manager, arranged with the co. to play week of 17th and divide the receipts. This week Turner will put on the comedy, Uncle Josh.

LYNN.

Music Hall (Rock and Bachert, managers): Howard Specialty co., 17th, to a good house. Co. about the same as last season. Wood, Beasley and Weston Brothers are a strong team, and improve every year. Boston Theatre co., 19th, in The World, to big business. J. T. Craven, as Mo Jewell, was immense. What should have been the elevator scene was conspicuous by the absence of an elevator. Duprez and Benedicts Minstrels, 21st, to a fair-sized house. Their first part (which is the best) presents a very imposing picture and was warmly applauded. The event of the season so far was the appearance of Herne's Hearts of Oak, 22d. They were greeted by an immense audience, who laughed and cried alternately.

Items: My friend, Eugene Willard, with Lillian Brown's Original Jollities, informs me that they are doing a fine business in Ohio.—Fully 200 people were in line in front of Music Hall last night, 22d, waiting for the opening of the sale of tickets for the Star course.—The advance sale at Worcester for Messrs. Rock and Bachert's course at that point was very large.

MILFORD.

Music Hall (George G. Cook, manager): Frank Chanfrau as Kit, 22d, to big business. An excellent co., and the same, with few exceptions, that supported Mrs. Chanfrau in Isabel Vane, two weeks previous.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): Boston Theatre co. gave The World 18th to about $380. General satisfaction; scenery very effective. Baird's Minstrels came 28th.

Items: Oct. 1, Baird's Minstrels will make their appearance on the street in seal-brown Newmarket greatcoats of novel cut, made by J. H. Lewis, Boston's colored tailor.

WALTHAM.

Music Hall (T. P. Smith, manager): Robson and Crane 18th, in Our Boarding House, were greeted by a large and well-pleased audience. Herne's Hearts of Oak co. 20th, to fair house. The play is excellent, and deserved the crowded house present. C. L. Davis in Alvin Joslin, 28th.

NEWBURYPORT.

City Hall (T. E. Cutter, manager): Duprez and Benedict's Minstrels opened our season 20th. They gave a fair performance to an immense business. Herne's Hearts of Oak, 28th; Carrie Swain, Oct. 5; Baird's Minstrels, 11th.

Items: Manager Duprez sets the first part of his performance in a new and novel manner.—Thomas May, of this city, who has been with his troupe for four years, is at present detained at home by sickness.—Archie White, owing to a severe cold, at present fills a very small part in the programme.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Madcap, Minnie Foster's new play, is something after the style of Lotta's Little Detective, and gave the star an opportunity to air her specialties. There was a small audience 17th, but the star worked hard and made a good impression, and, were she to return before the close of the season, would doubtless draw a larger house. Uncle Josh Whitcomb and his load of pumpkins came 19th, and there were few vacant seats at eight o'clock. Leavitt's Minstrels drew a fair house 20th. Bob Tyrrel's sweet singing was the feature of the evening, and he was recalled several times. Duprez and Benedict's Minstrels made a very good street parade 22d, and had a packed house. There are several Lowell boys in the troupe. Minnie Hauk in Carmen, Oct. 1; Alvin Joslin, 4th.

Music Hall (Simons and Emery, lessees): Robson and Crane, in Our Boarding House, 17th, to a large audience. The Howard Athenæum co. 20th, to fair business. This co. gave a very clever variety performance. Rice's Surprise Party has put out the handsomest lithographic work seen here this season. They come 25th, and Kate Castleton's lithos are in the shop-windows. But is she with them?

FITCHBURG.

Opera House (A. Whitney, proprietor and manager): Leavitt's Minstrels 19th to a good house. Troupe not as good as that of last season. Boston Concert co. Oct. 5; Boston Theatre co., The World, 11th; Our Summer Boarders, 13th.

City Hall: Howarth's Hibernica, 29th.

TAUNTON.

Music Hall (A. B. White, proprietor): Herne's Hearts of Oak, 17th, to the largest house yet this season. Everybody well pleased. Rice's Surprise Party Oct. 2; C. L. Davis, 3d; Minnie Hauk, 4th.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Baird's Minstrels appeared before a good house, 17th, giving a good performance. F. S. Chanfrau played Kit, 20th, to an immense house, standing room being at a premium. His impersonation was of course very fine, but the supporting co. was not as strong as in former years. The two beats overdid their parts, and the play was badly mounted. The audience was enthusiastic. Charles L. Davis in Alvin Joslin, Oct. 1; Rice's Surprise Party No. 1, 3d and 4th; Arthur Rehan's 7-20-8, 8th; Madison Square Hazel Kirke, 12th; Dan McGuinness, 18th; Roland Reed in Cheek, 24th; Herne's Hearts of Oak, 27th.

SALEM.

Mechanic Hall (Moulton and Johnson, managers): The Howard Specialty co. showed here the 18th to a packed house. Everything went off with a snap. The Macks convulsed the audience from the moment they took the stage until they left it. Rice's Surprise Party in Pop, 24th, to good business.

MICHIGAN.

DETROIT.

All of the attractions set forth to catch the public fancy during fair week played to exceptionally good business. John T. Raymond appeared at the Detroit in In Paradise and The Rocket, aided by a good support. The Rocket, being distinctively English, lacks the necessary elements to be popular with an American public. Mr. Raymond's Chevalier Walkinshaw was a marvel of facial and vocal effort, his individuality being lost in the personation. Mrs. George F. DeVere shared honors with the star in that piece. Barry and Fay will appear at this theatre 27th, 28th and 29th, and Mme. Janauschek will begin her season Oct. 1.

M. B. Curtis has lost none of his popularity in this, his native city, and Sam'l of Posen was enthusiastically received at Whitney's for the week. Mlle. Albina de Mer (Mrs. Curtis) made her second appearance in Camille at the Wednesday matinee in her own creation of the part. Her Camille differs somewhat from the accepted version, and she is disposed to be too violent and declamatory. Her faults were many, but such as will wear off when she has acted the part oftener. Manager Swift played Armand in a satisfactory manner. Joseph Jefferson, 27th, 28th and 29th, in Cricket on the Hearth and Lend Me Five Shillings two evenings, and Rip Van Winkle one. Troubadours Oct. 1, 2 and 3.

Manager White combined three specialty shows in one the past week, and as a result his house was crowded at each performance, and two extra matinees were given. Morrison and Hall's Mastodon Minstrels 27th, 28th and 29th.

Milligan's European Museum opened 17th, having been thoroughly overhauled during the Summer. A German co. from New York played Gretchen's Polterabend at White's last Sunday evening to a good house. The co. is under the management of Paul Duprez and Mme. Wedemeyer, and August Wehrmann is the star. Florence Gillette is ill at her home in Rochester, Mich. Owen Fawcett was called home here by the illness of his daughter Mary. The company which played an engagement at the Park Theatre last week was called Lillie Hall's Specialty and Burlesque co., but as a matter of fact the members were engaged in Chicago by a Mrs. King, wife of a theatrical manager, and sent here to play a "snap." The co., as such, had never played together. When evening came one or two important members of the co. were drunk. All the members were more or less unprepared. The performance accordingly fell flat, the audience hooted, and Manager O'Neil, proprietor of the Park, was disgusted. Things continued in this way during the week. On Saturday afternoon Mrs. King arrived from Chicago to settle up with O'Neil and pay off the co. On Saturday evening she left a number of sealed envelopes with Stage Manager E. H. Butler for the members of the co., and then returned to Chicago. Dan Hart asked for his envelope. Butler gave it to him, and Hart found inside a piece of paper, on which was written: "Dan Hart—To ruining business by being drunk and spoiling burlesque, one week's salary." Hart glared at the paper a moment and then asked for the envelopes of his wife and daughter, Gussie Hart and little Katie. Hart suddenly grabbed them all and jumped through the back door into the alley and disappeared. After the performance was over, the performers sat in the rear part of O'Neil's saloon waiting for Hart to come back. Mrs Hart was sure he would return. At about 1:30 A. M. a policeman found him prowling around in the alley a little "under," and brought him in. All the envelopes were recovered. When they were opened it was found that Mrs. King had fined other members of the troupe. Sam Long found, instead of his salary (nearly $100), $25 and a note reading: "After your contemptible conduct I intended to fine you one week's salary, but pay you this on account of your wife, who, I understand, has attended to her business." Wiertz Brothers, acrobats, were $10 short, but got a note saying, "Your act was no good."

ST. LOUIS.

Holcomb Opera House (F. C. Seymour, manager): Rentfrow's Pathfinders appeared 14th and 15th to light business. The co. is a good one this season, and was worthy of better patronage. Especial mention might be made of Marie Jasper, who, in her specialties, captured the audience. J. N. Rentfrow, in the character of Claude, the ebony servant, won continual applause. The regular season opens Oct. 4, with Barney McAuley.

MUSKEGON.

Opera House (F. L. Reynolds, manager): Modjeska as Mary Stuart, 18th, to a very large and appreciative audience. This was the dramatic event of the season. The play was well received, and Modjeska called before the curtain after every act. Bunch of Keys to good business 19th. Flora Moore as Teddy, was the hit of the piece, though E. L. Walton was convulsively funny as Snaggs. John T. Raymond Oct. 1; George S. Knight 11th.

BATTLE CREEK.

Field and Titus, in Jolly Rovers 15th. Poor house; play fair. Barney McAuley, in The Jerseyman, drew a good house 20th. John T. Raymond, Oct. 2, In Paradise.

BAY CITY.

Westover's Opera House (John Buckley, manager): Flora Moore's Bunch of Keys 17th, to large house. Least said the better. Modjeska played Adrienne Lecouvreur 21st, to a large and appreciative audience. The star and Maurice Barrymore were repeatedly recalled.

GRAND RAPIDS.

Grand Opera House (E. P. Thayer, manager): The treat of the season, thus far, was the appearance of Modjeska as Imogene in Cymbeline, 19th. The audience was a very large one, filling the cosy little theatre to the doors, and representing about $1,100. The co. was unusually strong, and the star sustained the splendid impression she made when last here. John T. Raymond, in The Rocket, In Paradise and Sellers, 24th, week. W. J. Ferguson, in A Friendly Tip, Oct. 5.

Powers' Opera House (W. H. Powers, manager): Mattie Vickers, 21st and 22d, in Jacquine, played to light business. Company only fair. Minnie Maddern, in Juanita and The Puritan Maid, 24th, week.

Items: I am in receipt of a handsome souvenir, from the Madison Square Theatre, commemorating the 100th representation of The Rajah.—The original Rajah co. appear at Powers', Feb. 1, 1884.

ANN ARBOR.

The regular season opened at the Grand Opera House, with John T. Raymond's In Paradise; and a day or so later followed A Bunch of Keys. Though both of these plays gave general satisfaction, the attendance was small. A somewhat larger home greeted B. McAuley, as Sir John Falstaff, in King Henry IV. Ann Arbor, being a University city, the season does not really begin until the various departments of the University are in general working order. Our large faculty and 1,500 students patronize the Opera House whenever first-class plays are produced; and during nine months of the college year, Ann Arbor can boast of having most of the truly good companies for one or more nights. Bella Moore comb., Oct. 1.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Modjeska, 20th, in Mary Stuart, to $937. The most intelligent and critical audience that ever assembled within its walls, and the universal verdict seems to be that "we saw Mary Stuart herself." Modjeska looked and dressed the character more correctly than any one who ever appeared here in the part. Maurice Barrymore, as Mortimer, pleased in his acting, but his voice was terrible. Mrs. Mary Strand received praise on every hand.

Items: Mme. Modjeska, Count Bozenta and M. Modjeska, the madam's son, were the guests of E. A. Webster, during their stay here.—Mr. and Mrs. Webster gave a reception to the madam. Six hundred invitations were issued.—Bernhardt Berger is at home.—Messrs. Taylor and Crouse have visited the burg during the week in the interests of Jefferson and the Troubadours.—Manager Bush, of Kalamazoo, came down to see Modjeska.

MINNESOTA.

ST. PAUL.

Opera House (L. N. Scott, manager): John McCullough, 17th, week's engagement, presenting Virginius, Richelieu, Richard III., The Gladiator, and Julius Cæsar to large and appreciative audiences. Virginius is Mr. McCullough's masterpiece, and draws the largest houses. His delineation of the Roman Father is a grand conception and deserving of all praise. In The Gladiator Mr. McCullough's forceful power is fully shown. Edmund Collier's role was admirably sustained, and he fully shared the honors with the star. Mr. McCullough's Richelieu, Richard III. and Brutus were fine conceptions and admirably given. Mrs. Augusta Foster (a truly conscientious actress), Edmund Collier, Joseph Haworth, H. A. Langdon and H. C. Barton admirably sustained their several roles, receiving full recognition. Miss M. Willett as Virginia and Julia does not fill the place of Kate Forsyth. Viola Allen (her first season in the line of characters assumed) is very prepossessing, and evinces dramatic ability that gives great promise of a successful career. Mr. McCullough met with an enthusiastic reception and was repeatedly called before the curtain at each performance. The engagement proved very enjoyable and satisfactory. Nat Goodwin's Hobbies, 26th, 27th, 28th, 29th; Lights o' London, Oct. 1.

Conley's Theatre (Edwin P. Hilton, manager): Presented a good bill entire week to good houses. New arrivals Billy Mack and Edith Valentine.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Phosa McAllister, supported by an excellent co., in Frou-Frou and Elvonlee, 17th and 18th, to small houses. Charles A. Gardner, 20th, in Karl, was greeted by a large audience, and all were much pleased with the entertainment. He is a favorite here.

Arena: Barnum, Oct. 4. The centre of attraction will be Jumbo, as he is thought by many to be as high as a mountain.

DULUTH.

The Grand Opera House (Munger and Markell, managers), was opened last evening (20th) by the Emma Abbott Opera co. The opera was greeted by a full house in spite of the inclemency of the weather. It was as fine an audience as ever assembled in Duluth, and they were delighted with Martha as rendered by the co. The whole affair was a grand success. We wish Messrs. Munger and Markell, the managers, all success.

The house was built by Messrs. Munger and Markell at a cost of $100,000. It is a brick edifice, four stories in height. It stands in the business centre of the city, directly opposite the Hotel St. Louis, one of the finest hostelries in the Northwest. The house has a frontage on Superior street of 127 feet, and 92 feet on Fourth avenue. George North, of St. Paul, was the architect. H. V. W. Davids, Chicago, did the scene painting, which is a credit to him. H. G. Carter built the stage, which is 31 by 52 feet. The seating capacity is 1,000. The first floor is fitted up for stores.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Nat C. Goodwin and his jolly company appeared 17th, 18th, 19th and 20th to fine business. Hobbies and A Member for Slocum were given, and Mr. Goodwin succeeded in keeping his audience in a continuous roar of laughter. He was called before the curtain several times. Mlle. Rhea Oct. 8, week.

Pence Opera House (Colonel J. H. Wood, manager): Rip Van Winkle was the bill the past week. Business fair. New people: Ella Hatton, W. H. Robinson and Hattie S. Armstrong. Next week, W. J. Thompson, supported by the stock, will present Ten Years, or The Prison Quarry. The olio will introduce Tom and Maud Morris, Charles Raymond and Stella Marshall.

Items: The sale of seats for the Gardner engagement is quite large.—The Collier Lights o' London is fairly papered for week of 27th.—John McCullough occupied a box during performance of Hobbies by Goodwin co. at matinee, 19th.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Mlle. Rhea began an engagement of two nights and matinee, 21st, to a very large house. To say that the audience was satisfied would but faintly express the feeling of enthusiasm she created. The play was Adrienne Lecouvreur. Abbott Opera co. open for three nights and matinee 27th.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Denman Thompson delighted a fine audience 18th. The Howard Star Specialty co., composed of good artists, gave a neat entertainment 21st.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Romany Rye, 17th and 18th, to the two largest houses of the season. The co. gave good satisfaction, the scenery being a special feature. American Four, 27th; B. L. Hattach in Two Orphans, 29th; Tony Pastor, Oct. 1; Thatcher, Primrose and West, 4th; Haverly in Celebrated Case, 6th.

Grand Central Theatre (John Winter, proprietor): The attractions offered during past week were excellent and drew good audiences. Announced: National Four, Daisy Daly and John N. Russell.

NEWARK.

The Corinne Merriemakers closed a four nights' engagement at the Grand Opera House, 20th. Business was only fair. Esmeralda by the Madison Square Theatre co. drew full houses at the Park, 20th, 21st, 22d. Mrs. G. C. Howard's U. T. C. co. did well, financially, at the Grand, 21st, 22d. John W. Ransone's Across the Atlantic comb. holds Waldmann's this week. The olio includes [illegible] John Thurber; the distinguished comedian, John Gilbert; the favorite minstrel, Charles [illegible]; Sweeney and Ryland; Maud Leigh and Myrtle [illegible]; Ella [illegible]; the charming leading and handsomest lady on the stage, Rose Watson; Fred Wildman, Harry Linton and others.

The Power of Money opened at the Grand Monday night for one week. Frank Mayo in Davy Crockett is the attraction and the only one at the Park this week. He comes 28th and 29th. Hazel Kirke will be at the Park on Oct. 12. The Rajah is booked for March 31.

JERSEY CITY.

Academy of Music (Harry H. Hyams, acting manager): Silver King, Haverly's co. A, 17th, 18th and 19th, did great business. First night full house; 18th and 19th standing room only. The co. though a large one is well selected and the hearty appreciation with which their work was received speaks well for the ability of the entire cast. The Denvers, Mr. Charles Harris and Miss Etelka Wardell, were great, and Ed. Coleman's Elijah Coomb pleased the upper house immensely, but the high-toned and melancholy Spider of William Morris was just about right. C. B. Grant Comedy co., 26th, 27th and 28th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Lytton Sothern made his first appearance before an American audience, as a star, on the evening of the 17th, in Lord Dundreary, ably supported by the following cast:

Sir Edward Trenchard	W. A. Chapman
Asa Trenchard	Edward Marble
Abel Murcott	W. H. Wallis
Binney, the butler	W. Hargreaves
Buddicombe, Dundreary's valet	Arthur Giles
Lieut. Harry Vernon	Rivel Germaine
Coyle, Sir Edward's lawyer	Frank Russell
"Letters,"	C. W. Parker
Florence Trenchard	Bessie F. Hunter
Mrs. Mountchessington	Mrs. Jennie Carroll
Mary Meredith	Nelly Donald
Georgina	Agnes Hendt
Augusta	Carrie E. Drury

The late exponent of the whimsical lord was as popular with Albanians as any actor who ever trod our boards, and his appearance was always synonymous with large houses and well-pleased listeners, while the liking for the man was almost as great as his popularity as the actor. Under such circumstances the audience which assembled to greet the comedian's son was to a greater or less extent, perhaps unconsciously, doing honor as well to the memory of the father while gratifying its curiosity in regard to the son. As the play progressed, marks of approval were frequent and sincere. The audience was not critically disposed, nor yet too well pleased, and it set its seal of commendation of the actor's efforts during the early part of the evening. That the young man proved himself worthy to carry out the parental idea, none will dispute. As to his success, opinions of course will differ. The present Dundreary is, as far as possibility reaches, an exact copy of the original, as near alike as one man can make himself to another, even in object and positive imitation. The tricks of gait and posture, of dress and make-up, are as apparent in the new delineation as in the old, and equally effective. The familiar stammer, the idiotic staring into vacancy, the groping for ideas that seldom come, are all presented with admirable fidelity, but ever as imitations. To those who never had the good fortune to see the original the counterfeit doubtless seemed nearly perfect; but with others, the personality of the elder exponent was not to be forgotten and could not be supplied, even by the meritorious efforts of his successor. In such an imitation as this, comparison, however odious, must of necessity be brought into play, and let the son do ever so well, he must naturally suffer by the comparison. In the play of David Garrick, which was presented on Tuesday evening, the imitative efforts are to some extent irritating. Of Dundreary, we cannot conceive a better picture, or hardly a different one, from that with which we are familiar; but of David Garrick, in the hands of a capable actor something better than mere imitation is expected, and it is here that the younger Sothern is not seen to advantage. The outward semblance of the character is ever present, but it is an impersonation without depth and without genuine feeling, and recalls the original only by what is lacking in the copy. The audiences assembled to greet Mr. Sothern were not sufficiently large to tax the accommodations of the house, but was sufficiently well pleased to stamp the star's *entrée* a success.

The theatre was closed Wednesday evening, but was reopened for three nights and matinee by Mr. and Mrs. George S. Knight in Baron Rudolph. George Knight is always welcome as the best German dialect comedian on the American stage, and assisted by his wife and an able co. drew a fair share of business. For the first half of the current week Fun on the Bristol, and for the latter half Little Corinne will be the attraction.

Music Hall (Mrs. Charles E. Leland, manageress): M. B. Leavitt's Gigantean are announced for 29th.

Levantine Theatre (F. F. Levantine, manager): A good variety bill, including the Novelty Four and Lester and Williams, did a fair business during the week ending 22d. For this week The Dude, by Harry Montague, and the usual olio.

TROY.

Griswold Opera House (S. M. Hickey, manager): The Danites opened the week, 17th, giving only one performance, which was about as light as the attendance. The Howards in Uncle Tom's Cabin to good attendance, 18th and 19th. Little Corinne closed the week, 21st and 22d, presenting Bijou to delighted audiences. Rice's co., 27th, 28th and 29th, in Fun on the Bristol. John F. Ward, 1st, 2d and 3d; Tourists, 4th, 5th and 6th.

Rand's Opera House (G. Rand, manager): Manager Grau's Opera co. were well patronized, 21st and 22d, at their performance of Billee Taylor, Mascotte and Pirates of Penzance, agreeably surprising the audience, many of whom had formed an unfavorable opinion, caused by the failure of a co. of same name to come to time as per announcement in Albany last week. Leavitt's Minstrels, one performance, on 27th.

Grand Central Theatre (P. Curley, manager): Last week's co. was the best this season. This week: Gus Hill, Steve O'Donnell, Perry and Lulu Ryan, Needham and Kelly, Lotta Marker, Pell and Lewis and Frank McClave are announced.

ELMIRA.

Opera House (W. E. Bardwell, manager): Pat Rooney's comb. gave an excellent variety performance to an overflowing house, 19th.

BINGHAMTON.

Academy of Music (A. D. Turner, manager): Pat Rooney co., 18th, to crowded house.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Milton Nobles in Phoenix 19th to fair house. Rice's Surprise Party appeared in Pop 22d, and gave good satisfaction.

Item: The Cornell University reopened 20th, and the students, who are among our best theatre patrons, have all returned. The Freshman class (150) is larger than for years. Manager Wilgus will follow out this year The Mirror's plan of limiting the number of entertainments.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Mr. and Mrs. G. S. Knight came on the 18th, in Baron Rudolph, to fair business. [illegible] Barton and co., in the Girl That I Love, 28th.

ROCHESTER.

Corinthian Academy of Music (Arthur [illegible], manager): Gilmore's Band appeared [illegible]

BUFFALO.

[illegible]

OLEAN.

[illegible]

SENECA FALLS.

[illegible]

COHOES.

[illegible]

BATH.

[illegible]

LOCKPORT.

[illegible]

JAMESTOWN.

[illegible]

CANANDAIGUA.

[illegible]

MEDINA.

[illegible]

OSWEGO.

[illegible]

AUBURN.

[illegible]

KINGSTON.

[illegible]

RONDOUT.

[illegible]

BROCKPORT.

[illegible]

OHIO.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Anna Dickinson played Hamlet and Claude [illegible] to rather light business [illegible]

[CONTINUED ON EIGHTH PAGE.]

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NEW YORK, - SEPTEMBER 29, 1883.

MIRROR LETTER-LIST.

Abraham, Ed.
Allen, D. R.
Amato, Angelo
Atlantic Dime Opera co. (2)
Armstrong's Minstrels
Atkins Opera co.
Aiken, Joseph, agt.
Bancroft, Miss Helen (2)
Benson, Mort
Bernhardt, Miss
Bishop, Tommy
Bonfanti, Marie
Bonner, John W.
Bonfort, Miss Sadie
Bishop, T. W. H. (2)
Bowers, J. O.
Bowers, Jas.
Boggs, W. A.
Bruce, Ed. L.
Bube, Russell
Bowes, Harry.
Bennett, Jed.
Bennett, Mrs. R.
Corbett, Miss Helen
Carlsberg, E. C.
Carlyon, Sheridan.
Clarke, H. G.
Comstock, A. C.
Cowen, E. W.
Curtis, M. W. (2)
Chester, Eddie
Cheney, Laura
Clarion, Kate
Cline, C. H. (2)
Conley, Fannie
Charley, Mr.
Davis, C. L.
Davis, W. G.
Denham, Geo. B.
Duffy, Fred
Dunbar, Carrie E.
Dorsey, Richard
De Belleville, Fred
Donnelly, Mr. W. J.
Evans, Lizzie; Agt.
Fay Concert co.
Foster, Mrs. Frankie R.
Fortescue, Geo. K.
French Spy Troupe
Florence, W. J., mgr.
Gray, Miss Angie
Grey, Ethel
Galloway, Geo. N. (2)
Gilbert, J. H.
Gill, Wm. (2)
Greene, Mrs. Fannie A.
Gardner, H. C.
Goodwin, F. ank L. (2)
Gardner, Mrs.
Hurst, Mr. Lin
Hidden Hand, Mgr.
Hopkins, Dan'l
Hickman, Frank.
Hurst, Frank.
Hudson, P. O.
Holland, Mr.
Howells, H.
Hoyt, Harry
Hamilton, Francis C.
Henderson, Mr.
Hardy, Mrs. J. R.
Hi Henry's Minstrels, mgr
Hoyt, Will H.
Hines, L. S.
Holman, Jennie
Haverly's Minstrels
Harvey-Brennan troupe
Haydon, Agnes
Jane Coombs Troupe
Jessup, G. H.
Kimball, Miss Jennie (2)
Kinsley, I.
Jennings, John
Kendall, H. A.
Kellogg, Florence D.
Lewis, Jeffreys, Mgr. (2)
Little, R. A.
Logan, Anthony
Lemoyne, H. A.
Laine, J. H.
Little, J. Z. (2)
Lillian Brown, Gen. Agt.
Leonard, Agnes.
Lawrence, Mr.
Langtry combination.
Lang, Charles F.
M. H.
Murray, Herbert S.
Masters, John E.
Malone, Mrs J. T.
Melville, T. W.
Magle, John G.
Murphy, Joseph, mgr. (2)
McGuirk, J. C.
Morrissey, Starr
McGibney, Minnie
Mitchell, W.
Mann, Helen
Mitchell, W. C. (2)
Morgan, D. H. (2)
Mile, Geo. C.
Owen, R. P. (Tel.)
Outen, Miss C.
O'Neill, James
Osborn, Annie
Ogden, J. E.
Poole, George
Plympton, Mr. Eben
Palmer and Ulmer
Potter, F. W.
Phelps, A. R.
Pudden, G. E.
Penney, Emma
Post, Lilly
Paul, F. W.
Prescott, Marie
Pixley, Annie
Power of Money, mgr.
Rial, Jay.
Reynolds, Victoria.
Rochester, Miss Madge
Ryan, R.
Rhea, Mlle.
Radcliffe, Jas. B.
Ramsden, Miss Daisy
Rattenberger, W. A.
St. Quinton, Miss
Smith, Mr. Mark
Stoddard, A. E.
Scherwell, Rose.
Schmitt, C. C.
Swett, E. C.(2)
Stevens, E. A.
Shattuck, Lillian B.
Stephens, E. H.
Stockton, Ella
Spencer, L. E.
Scalchi, Madame
Thompson, Blanche.
Thorne, Ed.
Vining, Miss Minnie
Webber, Lizzie.
Webster, A. C. (2)
Williams, Johnny
Wood & West.
Wheeler, Andrew
Wessells, George W.
Woodward's Uncle Bill co.
Wilbur Op. co., Mgr.
Wells. Grenard
Woodruff, H.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Anderson versus Gilbert.

The collision of Mary Anderson and W. S. Gilbert in regard to the performance by the lady in London of Mr. Gilbert's Galatea, happily exposes the sham literary relations of England and America. It is the system rather than Miss Anderson, who worthily holds the popular favor, that is involved; its enormity is shown when we find the American actress, who has for years enjoyed the benefit of the English author's work without remuneration in her own country, now, it appears, seeking to use Mr. Gilbert's play in his own bailiwick, and directly under his eyes, rent free.

The most humiliating incident as to ourselves, in the transit of American actors and actresses to England, is that they present themselves to the British public empty-handed so far as the literary talent of this side of the water is concerned. They have no new thing to show, approving the intellectual resources of the country, but merely take back that which has been sent over. In no case relating to the stage is our poverty so glaringly exposed.

On the other hand, we may say it is not likely that Irving or any other of the magnates of the British stage will bring over to this country American plays in which to make their appearance before an American public. It may be almost said, with regard to the literature of the drama, that two-thirds of our attention is employed in the seizure and reproduction of English plays, in controversies on the real or assumed ownership, in announcing their approach, celebrating their production and in imparting to every dramatic publication from that quarter all possible [illegible] and *eclat*.

Meanwhile every bellows in the theatrical [illegible] is set a-blowing, and the country is agog with the clamor, as [illegible] steam whistles hurrying over the land in every direction, at locomotive speed. Meanwhile the American dramatist is put aside in a corner, to enjoy scant notice, under the wet blanket of the Atlantic swash. "When? when?" is the earnest utterance of a young American dramatist at our side. "When will come the time when in our own theatres the bosom will be made to thrill with sentiments of home and country—native land; the glories of the past, the wonders of the present, the miracles to come? When heroes and heroines of home growth shall tower up in our dramas? When traditions of home valor in its olden time shall be realties and every honest American heart ring with melodies that range along the whole line of patriotic love, filial affection, and the stars once more come forth upon their azure field and re-illume the land?"

If Mary Anderson could have but made her first glorious presentation before the British public in a first-class American drama, how majestically she would have turned aside the optical powers of Gilbert and his play-writing brethren from contemplating their own works as a necessity to the American star.

Is it of Good Omen?

The most careless observer would not have failed to notice that one of the uses made of the stage in the present day is as the resort for every contraband of a certain stripe who is equally as fond of money as of notoriety. It may be one day a blatant witness in a savory law suit, at another a red-handed ruffian who has escaped the clutch of the law, a hedge parson or other rapscallion. Whenever a person, male or female, has acquired sufficient odium to offend all of the more decent instincts of the world, and evades the legal penalty of such dishonor, that person makes for the theatre.

Forthwith is called into requisition all its enginery of notice and publicity to diffuse a recognition of the malodorous debutant. Whoever acquires a certain rank in crime and becomes an outlaw seems to secure thereby a diploma by which he is graduated to the stage.

As a counterpart and as if to sanction such outrages we find ourselves from time to time facing outbreaks of a criminal character upon the stage itself perpetrated by those claiming to be professionals. At one time it is a domestic scandal; then it is an assault upon an actress by one of her comrades and a combat in the very precincts of the theatre, not set down in the regular order of performance.

To these add a shot fired from an auditor infuriated by the sham encouragement of a female artiste, as if the shame, like Emerson's famous Concord battle-sound, should be echoed round the world. A couple of Londoners the other day must bring off a brutal fight, described as "comical in its fury," in the American Exchange, London.

Beyond these the theatre must encourage by one means and another the inlet of every half-fledged girlish or womanish aspirant who is "of a romantic turn and has a great fancy for the stage."

Managers and actors—ladies and gentlemen of the stage! We beg of you to put an end to these abuses. Set your faces as flint against the whole horde of invaders, under whatever name, and whatever their false proffers and pretensions. Restore the time of dignity and self-respect, and let scums and loose livers and ignorant idiots and ruffians keep aloof from the sacred precincts of the theatre.

The theatre may thus happen to justify the claim of affinity between the church and stage, asserted in his late lecture by George C. Miln, who not long ago left the ministry to become an actor; and that history, in its annals, rightly proves that they grew out of the same sentiments; and finally, that the people as a rule have more respect for leading actors and actresses than for the ministers who slander them. May this hopeful belief be confirmed by the demands of all classes of the profession.

Mapleson's Prospectus.

Mr. Mapleson has issued his pronunciamento for the campaign, and we are bound to say that he has gathered a strong *corps d'armee*. In a star-gazing community like ours the name of Patti is a tower of strength "which they, upon the adverse faction, want:" and even though the subsidy exacted by that brilliant but all-devouring goddess of song may preclude the possibility of her manager doing any good for himself, he will, at least, have the moral satisfaction of doing good to the public, which, no doubt, will "make the old man happy."

Madame Pappenheim, whom we all knew and admired in past times, ranks next to the last of the great soprani—Titiens—and is now, we imagine, the only legitimate Norma on the stage. Madame Gerster is, as everybody knows, one of the very best lyric soprani living, and the list of artists given us contains a good many names of artists who have, at least, freshness and novelty to recommend them. We are not among those who hang back from untried talent and sigh after old favorites. These same old favorites were once new aspirants. Be it ours to judge between the good and the bad, and from our decision there is no appeal.

The repertory promises some novelties, or at least revivals, among which La Gazza Ladia, one of Rossini's masterpieces, ranks high. Donizetti's exquisite trifle, L'Elisir d'Amore, than which nothing brighter was ever acted or sung, is also promised; and the long-lost but evidently longed-for Norma will once more rejoice the ears of all who love beauty of tone and sentiment and grandeur of expression combined with melodic sequence and simplicity of form.

Mapleson is evidently on his mettle, and he has extensive and thorough knowledge of his business, which is half the battle. For ourselves we care not for one more than the other operatic undertaking and heartily wish success to both. Doubtless we, as part of the public, will be gainers by the conflict.

Personal.

STAFFORD.—Above is a portrait of the rising young tragedian William Stafford, whose tour began on Monday night in Stamford. Shylock is the impersonation in his repertoire which has found most favor.

ANDERSON.—Agnes Elliott's husband, Joseph Anderson, died in this city last Saturday.

PALMER.—Minnie Palmer's engagement at the London Gaiety is for one consecutive matinee.

BARRON.—Manager J. M. Barron, of Owens' Academy of Music, Charleston, leaves for that city to-day.

ANDERSON.—Julia, and not Juliet, will be Mary Anderson's next impersonation at the London Lyceum.

BERTRAM.—Helen Bertram, who will play the Baroness in Fedora, is a well-known society lady of this city.

HARRISON. — Sam Harrison writes that Skipped by the Light of the Moon made a hit in Troy Monday night.

FERGUSON.—W. J. Ferguson, according to a dispatch received from W. W. Kelly, made a hit in Buffalo Monday evening.

HILL.—Caroline Hill has returned to town from Patchogue, L. I. Rehearsals of Moths, in which she will act Lady Dolly, have begun.

BOOTH.—Agnes Booth will star in Pique and Divorce under Stetson's management. Rights have been secured from Augustin Daly.

SMITH.—John P. Smith's new company is a select and expensive one. The two leading people's salaries combined aggregate $550 a week.

REES.—Stella Rees joins Stetson's Monte Cristo company, in which she will play Mlle. Danglars and also understudy the part of Mercedes.

BOWSER.—Charles Bowser has made a hit as Snaggs, in the Bunch of Keys. Many think his performance funnier than Edouin's. That is saying a good deal.

GERALD.—During the Southern tour of Marlande Clarke's Friend company, Florence Gerald, the star, will be tendered a reception and benefit at Waco, Texas.

HOLLINGSHEAD.—John Hollingshead left Liverpool yesterday for New York to arrange for the tour in the United States of his company to begin October, 1884.

KELCEY.—Lester Wallack offered to re-engage Herbert Kelcey for the season if he could secure a release from Stetson; but Kelcey preferred to remain at the Fifth Avenue.

OUTRAM.—Mr. Leonard S. Outram has declined an offer to play leading business with Minnie Maddern, and signed with John P. Smith for the Marie Prescott company.

HOWSON.—The part of Triplet, in which John Howson will make his bow to a Wallack audience on Monday, will be played by the comedian on that occasion for the first time.

WEATHER.—The past two nights have been splendid for theatre-going. Every house that has a good attraction did a large business, and those that haven't, didn't. Weather cannot hurt or benefit the receipts of a poor show.

VANDENHOFF.—Mrs. George Vandenhoff has returned from Elberon and established herself in Forty-first street, near Reservoir Square, for the Winter. During the season she will give a course of readings at Southern colleges.

BAND.—The band of Her Atonement, in fine uniforms, paraded around the Square yesterday and discoursed good music. It seems that the managers are beginning to work New York on the plans used in the small towns.

SEARELLE.—Lascombe Searelle says he has brought a libel suit against the London *Referee* for £3,000 damages, which he alleges to have sustained from the publication of a paragraph stating that he left debts behind him in England.

WIGHT.—Mrs. Ada Wight, formerly a member of the No. 2 Hazel Kirke company and more recently with Slavin's combination, is lying at the point of death at the residence of her sister, Mrs. Charles Poole, the well-known actress, at No. 638 Greene Avenue, Brooklyn.

MURDOCH.—James E. Murdoch intends giving a series of readings in New York. He has not yet fixed a date. He will be remembered as a noted favorite of the past, but his appearance at the Cincinnati festival will recall him to the mind of the present generation. The readings will be given in Chickering Hall.

CARLETON.—W. T. Carleton will create the title role in the forthcoming production of The Beggar Student at the Casino. Mr. Carleton is at present singing in Boston with the McCaull Opera Company, doing the part of Cervantes in The Queen's Lace Handkerchief in such a manner as to win much applause from the audiences and very commendatory notices from the critics.

MITCHELL.—The refusal of Maggie Mitchell to play on Sunday night in Cincinnati sets a good example to other stars. A day and night of rest is needed by professionals as well as other people, and it is unfair that they should be expected by the people of Western cities to act without cessation during their engagements in that section. Entirely aside from a question of morality or piety, THE MIRROR believes that Sunday should be set apart by the profession as a time for recuperation after the work of the week.

FOOTE.—On our first page we publish a portrait of Richard Foote, the young tragedian, who will begin a starring trip shortly. Richard III. will be the feature of his repertoire. This part and that of Richelieu were received with great approval by the press in the principal New England cities on a recent tour, and in Dublin some years ago Mr. Foote also won tragic honors. He has a commanding presence, a fine voice and is a careful student of Shakespeare—excellent qualifications for the essay he will make.

Climbing the Ladder.

We have thought of late that a useful and grateful method of encouraging a worthier spirit among actors and a tending to a better school would be to take more notice of the smaller parts in plays and operas, and to give due credit to the little people who fill them. Hitherto all attention has been directed to the leading parts and their representatives, and the wholesome stimulus of strict but unbiased criticism has been denied to those striving souls who are painfully climbing the ladder of fame, and whom a friendly boost may aid or a kindly check may correct.

We have in town at present more than one instance of very clever artists, now prime favorites with the public, who began their career at the very foot of the ladder and have climbed up its rungs, some more, some less, till they have found their just level. For instance, Miss Jarbeau, who began in the very small part of Hebe in Pinafore, and has worthily sustained the favorable impression she then created by good and faithful work in much higher positions. Lilly Post also entered upon the career in which she shines with such a clear ray, in remote California, and came to the Metropolis in a subordinate position—as Lady Angela in Patience—under a much be-puffed prima donna who failed to maintain her lofty claims to public favor, while the modest little singer, who bloomed under her shadow like a primrose beneath an oak, was singled out by universal approval and lifted into the vacant place. Mr. Taylor, who made such an impression in the "Moon Song" in the Lace Handkerchief, and who worthily holds a first-rate position in Mr. McCaull's opera company, rose from the unpretentious position of a chorus singer by sheer merit. George Frothingham, of the Boston Ideal Opera company, is another instance of desert arising from an humble nest and pluming its wings in the general sunshine of prosperity well deserved.

We see even now indications of blossoming merit, as in the Tigers, who created such a sensation in the Merry Duchess; the Bravos in The Prince Methusalem; Emma Carson, who has climbed from the chorus in San Francisco to the rank of prima donna at the New York Casino, and who is accepted as thoroughly competent to her well-earned position; and, though last on the list, by no means the least, Messrs Kaufman and McCarthy, who as Mandelbaum and Feuerstein in Prince Methusalem, at the Casino, have made themselves names and places already in the estimation of all who have judgment enough to recognize honest work and unpretending talent.

Mr. McCarthy arose from the ranks of the chorus and first made himself notable as Scalza in Boccaccio, at the Bush Street Theatre in San Francisco, from whence so many of our richer and risen artists have started, and has established himself as a useful and reliable basso and a clever character actor. Mr. Kaufman likewise has fixed himself in favor, and we have little doubt that many more will be found to come to the front, always supposing that sufficient discrimination exist on the part of the managers and conductors, of which we are hopeful when we see such men as John Hill in that position.

In the drama we have numerous instances of climbing the ladder. In fact that is the only way in which the "Gradus ad Parnassum" can be achieved. In opera a good voice may carry its possessor far beyond the point to which real merit would entitle the aspirant, but in the drama no such adventitious aid is possible. Had we space we could name very many who have risen from the smallest beginnings to fame and fortune. Labor conquers all things.

Honest effort will deserve, always, and for the most part ensure, success. Climb the ladder, and in the future THE MIRROR will keep faithful watch on all the weary and heavy laden, to the end that we may cheer and comfort them in their painful striving.

True Art.

Labouchere has some very sound ideas on dramatic art, and in speaking of Mary Anderson in a recent issue of London *Truth* he took occasion to say: Art consists in concealing art. No great actor or actress that ever lived was really natural, although many have pretended that they were. If a girl on the stage approaches a precipice of cardboard, over which she is to be hurled on to a concealed feather-bed, she may portray the emotion of fear, but she cannot really feel it. If she is imploring some one to save her life with whom she knows that she will be gossiping five minutes later, she cannot herself imagine that her life is in danger. In both cases she must simulate, and she is a good or bad actress in proportion as she does this effectively. Tragic intensity is nothing more than the perfection of art. I remember once being behind the scenes in a theatre while Rachel was thrilling an audience before the curtain. When she came off she was perfectly cool and collected. I asked her whether she really had felt what she had been portraying. Her reply was to parody the scene. That Miss Anderson might with advantage throw a little more intensity into some of her scenes is true, but to expect her really to believe that she is in the power of a savage, or that her father is about to be enslaved, is simply to ask her to be a fool. The 'sensibility' that Talma says is the basis of true acting is nothing more than a nervous organization which enables its possessor to simulate sensibility at will. Talma was supposed to excel himself by the way in in which he pronounced the words, 'he might have died.' Now, evidently he had studied how to say them, and how to look when he did say them; and he certainly never imagined that he was actually the stern father in whose mouth the words are placed; if he had, he probably would have uttered them most ineffectively. Full allowance must be made on the stage for what may be called 'stage perspective.' Nothing is more erroneous than to suppose that 'natural' acting is natural. An artist doing precisely on the stage what in a like situation would be done off it would look ridiculous, except in 'tea-cup comedy.'"

The Boldest Yet.

Madison Square Theatre plays have been from time to time appropriated and played by unauthorized parties, but the height of assurance is reached by a couple of men calling themselves Lambert and Richardson, who not only claim the name, trade-mark, dramas, etc., of the Madison Square, but announce that they have engaged Couldock and Carrie Turner. The following letter, written to a New York circuit manager, will explain itself:

DECATUR, Ill., Sept. 5.

Mr. Henry C. Warren:

DEAR SIR:—Can we arrange to have Lambert and Richardson's Madison Square Theatre company play over your ground in February next? We have a fine company, and have special permission from the Frohman Brothers to play all the Madison Square pieces. We play Esmeralda, Hazel Kirke and Young Mrs. Winthrop better than they are presented by anyone else. We have all the Madison Square printing and have Miss Turner, Mr. Couldock, and several others of the Madison Square company. We will play the entire month of February with you if you want us to. You see, having the Madison Square company printing and plays, we do a big biz wherever we play. We are packing the house every night here. If you can arrange to have us play with you, you can address Lambert and Richardson, Managers Madison Square Theatre co. Elgin, Ill., Sept. 10, week; Springfield, 17, week. You can see in the dramatic papers we are playing to big business everywhere. We respectfully refer to Madison Square Theatre and managers, where we have played. Please answer immediately, as we are filling time rapidly.

Yours truly,
LAMBERT AND RICHARDSON,
Managers Original Madison Square.

To this precious communication Manager Warren sent no reply, but wrote the following letter to Charles Frohman:

TROY, N. Y., Sept. 24, 1883.

DEAR SIR:—I received the enclosed letter from Lambert and Richardson over a week ago. Have they permission to play the Madison Square plays? I am very anxious to arrange for the appearance of one of the Madison Square attractions, but as I had never heard of Lambert and Richardson I thought I would consult you first, as I want no attraction to interfere with my playing one of your attractions. I read in last week's Mirror that Miss Turner and Mr. Couldock remained in your force. Please let me hear from you, stating if Lambert and Richardson are authorized to play your plays. An early reply will greatly oblige

Yours, very truly,
HENRY C. WARREN.

Of course, information was immediately sent to Troy, and the pirates will get no dates on Mr. Warren's circuit.

The Usher.

Shall him who can? *In Ushering The ladies call him, sweet.* —Love's Labor's Lost.

The "young society gentleman of this city" mentioned in Mr. Daly's prospectus as a member of his company, is Gardiner G. Howland, son of a prominent gentleman of that name who in turn was the son of a member of an old and wealthy firm of shipping merchants. There is quite a romantic history attached to the young man's resolve to go upon the stage. Not long ago he laid siege to the heart of Carrie Astor, the pretty daughter of the millionaire. It was reported and generally believed that his suit was successful; but it appears that the young lady failed to reciprocate Howland's feelings, and when least expected she gave him the mitten. Thereupon the suitor followed the example of most discarded lovers, and plunged into the vortex of gay life to escape his sad reflections on what he had lost. Finally, so the story goes, he became involved in debt and sought other localities. Meantime, his affairs have been settled up, and to earn a living and appease ambition he has signed for the season with Daly. Some of my readers may have seen Mr. Howland when he played with some other amateurs at a matinee in the Madison Square, a part in Mrs. Burton Harrison's Russian Honeymoon. On that occasion he is said to have displayed considerable histrionic ability.

***

Steele Mackaye, having perfected his double-back-action-folding-automatic-opera-chair, is entitled at last to a seat in the noble congress of successful American authors. It is true he is only the author of a chair, but many equally prominent dramatists rest their fame on less.

***

It was suggested by visitors to McKee Rankin's Theatre last week, where Clara Morris was playing Camille, that the management should present bottles of hair-restorer to patrons whose hirsute adornment turned grey during the waits between the acts. Some people stated that many minors who attended the performances of the great emotional actress, from the same cause, were old enough to vote when they left the house.

***

I was able to detect no changes in the text of Pink Dominos, as presented by the Wyndham company Saturday night, although it was previously stated that important omissions had been made with a view to removing some of the suggestiveness that occasioned considerable opposition on the first production of the comedy in this city some years ago. The Dominos is quite as naughty as before, but from the way in which it was received I am inclined to think that our public has been cured of a good deal of its prudery.

***

Willie Winter took occasion on Edgar's appearance in this city to comment on the vulgarity and ignorance of Chicago journalism, especially as applied to its dealings with theatrical subjects. The *Tribune* of that city characteristically replied with a vile personal assault upon Mr. Winter, referring in a nasty manner to an exploded scandal concerning our critic and Adelaide Neilson. A writer who can so debase himself as to revive a groundless and forgotten *esclandre* concerning a woman—and a dead woman at that—is capable of almost anything. Add another unit to the score against the unredeemable Chicago "critics."

***

Barrett ought to catch on in London when he appears at the Lyceum. He is a trifle worse actor than Irving. The latter, by the way, is going through the ordeal of frequent big feeds. By the time he leaves England he will have attained the proportions of a stalled ox. In Glasgow, on the 6th inst., he was the guest of the Pen and Pencil Club, and on the 7th in Edinburgh he broke bread with a number of notables who had gathered to celebrate the inauguration of the new Lyceum in that city. At both banquets Irving dispensed a huge quantity of sweet taffy to his entertainers. The Lotos, I understand, will give him a free advertisement and something to eat shortly after his arrival in this town.

***

It is gradually coming out, I would remark in this connection, that the more intelligent English theatre-goers—like the more knowing English critics—esteem Irving very lightly as an actor. People recently from London claim that the cultured classes there laugh at the sly Henry's pretensions to dramatic greatness. They, in common with all who have seen him, admit that he is a man of artistic impulses, but they strenuously deny that he is capable of putting these purely mental qualities to practical and effective use.

***

Brown, the privileged speculator at Nibblo's, who figures prominently in the complaints made by the Kiralfys against Poole and Gilmore, is a deputy in the Sheriff's office. It is significant that a man whose income is chiefly derived from a traffic that is morally, if not legally, reprehensible, should be also one of the minions chosen specially to execute the mandates of the law. However, as things go, one pursuit is about as disreputable as the other, for the "perquisites" of the deputy are nearly as generous as the profits of the speculator. Patrons of Excelsior, nevertheless, find it particularly annoying to arrive at the theatre and find a long line of people at the box-office buying seats in undesirable portions of the house while lobby walkers offer the best places at an increase of from twenty-five to thirty per cent. over the regular scale of prices.

***

Felix DeFontaine is back from the Yellowstone, where he recently toured with the President's party as special correspondent of the *Herald*. His friends will be glad to hear that he is again at a desk in the establishment on the corner of Broadway and Ann street.

***

Recently I stated some of the advantages to actors, managers and the public of the much-abused combination system. Mrs. John Drew, that admirable manageress and comedienne, has been echoing my words in an interview with a reporter of the Philadelphia *Times*. Utterances on this subject from a woman whose stage career has bridged the glory of the old stock regime and the prosperity of the new itinerant plan, are entitled to respectful consideration. Anent the latter's influence upon the player, Mrs. Drew sensibly remarks:

> It seems to me that for the acting demanded by the class of plays now most popular, no particular "school" or course of instruction is necessary. Any young man or woman, possessing average intelligence and fair education, good presence and voice and able to appear satisfactorily in society, ought to be able to go upon the stage after a few rehearsals and do fairly well in most of the parts of to-day. Of course the abolition of stock companies has destroyed all opportunities of making Shakespearean actors, or actors capable of playing in the old English comedies; but how many, or rather how few, actors of that kind do the public want? The supply, small as it is, already exceeds the demand.

When asked by the reporter which system was the more advantageous to the manager, Mrs. Drew replied:

> There is a great deal to be said on both sides of that question. To manage a theatre on the combination plan does not require any great knowledge of stage business nor much theatrical experience. The manager of a combination theatre merely sits in his office, receives and writes letters, and exercises a general supervision, as he would do in any mercantile business. To successfully conduct a stock company, on the other hand, the manager must have had theatrical experience; he must be familiar with the merits of actors and actresses, that he may be able to engage suitable people, and assign to them suitable parts; he must have an extensive acquaintance with dramatic literature, that he may intelligently select the plays to be produced, and he should also have a thorough knowledge of scenery and stage settings, that he may know for himself when these things are correct, and not be obliged to blindly trust to the judgment of others. Then, again, little capital is required to conduct a combination theatre. There is no long salary list for the manager to settle every week, whether the money has or has not come in at the box-office. In a combination theatre there are only the attaches of the houses, front and back, the rent, advertising and the orchestra to be paid. The manager of the combination is alone responsible for the salaries of the company.

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Mrs. Drew expressed the opinion that more money can be made with stock companies than by playing combinations.

> Under the stock system, undoubtedly, business being equally good in both cases. The best combinations, which can always be relied on to draw crowded houses, demand such a heavy percentage that, let business be ever so good, there is not a great deal left for the theatre. Years ago, when all theatres had stock companies, it was the custom to play some star on a percentage, as is now done with combinations; but it was the rule at many houses that their running expenses should first be deducted from the receipts before the star received anything. This was the case at the old Park Theatre, New York, where the expenses averaged $430 per night. This rule was very salutary in its effects. It restrained many moderately clever people from becoming stars through the knowledge that they could not draw enough to realize anything for themselves, and thus gave the public more good stock actors and fewer bad stars.

Mrs. Drew agrees with me that the prediction of alarmists that the combinations will have to go will never be realized. "The combination system has caused the building of handsome opera houses, as they are called," says she, "in every country town—almost every village—and this of itself has created a demand for combinations which must always be supplied." Mrs. Drew's views of the matter are just and true.

***

San Francisco papers just now are crowded with M. S. T. and Callender items. Whoever presides over Frohman affairs on the Pacific Slope is an adept at the press-working business. The reason why pars. emanating from the Madison Square are sought after and printed by the newspapers is simple; they generally embody news which is desirable.

***

The report that Edwin Booth has bought a house in Boston and proposes to take up his residence there after his season ends seems unfounded, for in a letter received a day or two ago in this city from the tragedian he says that he is gathering his things together preliminary to settling in New York.

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The London *Stage*, an admirable theatrical chronicle, has met with such a profitable success that it has been obliged to announce an increase of size from twenty-four to forty-eight pages in order to accommodate advertisers and at the same time print all the news. The price of the paper to equalize this enlargement, will be doubled.

***

Lloyd Breeze, well known to the profession as the projector and some time editor of *Chaff*, is making a big success of the Detroit *Evening Journal*. This is the paper which Breeze for a long while contemplated, and it bears evidence of the care and pride usually lavished upon a pet. The *News*, a sensational sheet, that formerly had the field to itself, will have to look to its laurels, for the *Journal* has already secured a wide circulation and a fine show of advertisements.

***

Since Sydney Rosenfeld returned from England, he has dashed off two or three new verses to the "Dotlet on the I" song. The following is one of them—it was sung by Francis Wilson with immense success on Tuesday night:

I hold two aces and two "trays,"
I cannot help the draw;
But everybody owns the raise—
I 'gan to fear a flaw.
I drew one card—oh, kindly grace!
I drew another ace.
(*Chorus*): He drew one card, etc.
That cuckoo vaunted the potlet,
And oh, the stakes were high!
That cuplet was the dotlet—
The dotlet on the i.

There's another, almost as good, about an ocean-voyager who was sicklet, and laid down upon his cotlet, and the cotlet was the dotlet on the i, etc.

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The *Referee* says that most of the American visitors to Stratford-on-Avon view Dr. Ingleby's proposition to exhume Shakespeare's skull with favor. "Should it be carried out," asserts my contemporary, "it would be strange if one of them didn't bid a big sum for it with the intention of exhibiting it in New York or Boston." It would be stranger still in such an event if the offer were not ravenously accepted.

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The same authority, speaking of the flight of Miss Gerard (Stetson's new leading lady from Toole's Theatre recently, states that her departure will have caused some little anguish to dwell for a time in the bosom of a certain noble Lord who is a steady patron of the stage. Really, it seems as if the leaving of any English actress for this side stirs the British nobility strangely. This comes, I suppose, from Irving's successfully directed efforts to bring the stage and society into closer communion.

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Abbey has very wisely concluded to dispense with the preliminary of auctioning off the seats for Irving's performances at the Star. Tickets will be sold at the box-office in the usual way. Let it be hoped that Messrs. Moss and Wallack, who are the staunchest enemies ticket speculation has in this city, will use every precaution possible to prevent a majority of the best seats from falling into the hands of the curbstone sharks.

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The "No Fees" reform has been taken up in London with a will, and now at nearly all the theatres programmes are distributed gratuitously. What would our free-born citizens say if they were obliged to pay a dime for a slip of paper bearing the cast of the play, together with a motley array of nostrum advertisements? That is exactly what the British public have been doing from time immemorial. The ridiculous custom still exists everywhere on the Continent, but its abolishment in England will doubtless lead to a similar result across the Channel.

Barrett's Season.

Lawrence Barrett's manager, Joseph Levy, yesterday informed a MIRROR reporter that the future dates of his star's annual tour were under consideration, but as yet incomplete. It is not yet known where the company will open after the end of the metropolitan engagement, or what the opening piece will be. He remarked that as Mr. Barrett would be immediately succeeded at the Star Theatre by Henry Irving, so Mr. Irving would immediately replace Mr. Barrett at the London Lyceum next year upon Irving's return to London at the conclusion of Barrett's engagement there. Business at the Star has fulfilled the most sanguine expectations.

Activity at the Costumers.

The costumers all report good results attending their efforts to fit out the combinations and companies, and considerable work is now in hand for many novelties yet unprepared for the road. All agree that it is unnecessary to go abroad to procure any kind of costume or dress, as they can be made in this city, not only of as good workmanship and material, but at a cheaper price.

Roemer & Son made all the dresses used in Lawrence Barrett's revival of Francesca da Rimini at the Star to the satisfaction of the management and the public. Thomas Eaves is engaged in preparing the costumes for the company which will support Edwin Booth on this season's tour; and also those for the opening piece at the Bijou, Orphee aux Enfers. The Dazians have their hands full with the wardrobe of the Abbey Italian Opera company, which they selected abroad, and many others. Godchaux and other prominent costumers report equally large business.

Pedro, the Minstrel.

A new opera entitled Pedro, the Minstrel, will be presented at the Lyceum, Philadelphia, on Monday, Oct. 1. The managers, Messrs. Henderson and Ellis, state that they have spared no pains to ensure its success, and are confident they will achieve it. The scene of the opera is laid in Spain, and the plot is said to be well knit and full of humorous situations, while the music is said to be "catchy." Max Figman, E. Nice, Lillian Ramsden and other artists are engaged.

TELEGRAPHIC NEWS.

Flashed to us from Everywhere.

Bunch of Keys—Carrots—Pantomime.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, Sept. 26.—Hoyt and Edouin's joint absurdity, A Bunch of Keys, with Bonner in the role of Scuggs, assisted by Lina Merville and Gene Canfield as Grimes, fairly filled Robinson's Opera House to overflowing on Sunday night. The comedy, as the authors style it, is almost barren of semblance to plot, but is laughable in its contretemps and amusing from its very absurdity.

Kelly and Russell's Carrots combination opened same evening at Heuck's to a house packed in every quarter. Adah Richmond and R. E. Graham were warmly greeted in their respective roles.

George H. Adams in Humpty Dumpty attracted a large attendance at Havlin's, and if the applause which greeted his every effort be a criterion, the pantomimist is a decided favorite. The White Slave combination closed at the Coliseum on the 25d.

Maggie Mitchell's refusal to appear in Sunday performances afforded the rumbling amusement resorts a clear field, and helped swell the attendance all around.

Conrad Bowers, last season assistant treasurer at the Grand, will look after Bob Miles' business interests with the Josephine Riley combination. Robert McWade has arrived in town.

The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Sept. 6.—The Florences produced on Monday evening, for the first time on any stage, their new play, Facts; or, The Little Hatchet, and scored a success. The piece is a farcical comedy, thin in plot, but clever in construction. In Pinto Perkins and Matilda Starr, the stars are well suited with parts. Perkins and Starr in such duplicate Bardwell Slots and Mrs. Gilfoiry, and, like the last-named, carry all the fun, and are rarely absent from the stage. If Facts were condensed into three acts, the result would be even better; but even as it is, the new play is sure to be a go. It is the best Jessop and Gill have written. Although the night was rainy, a large audience put in an appearance at the Walnut Street Theatre.

The Hess English Opera company are drawing large audiences at the Arch. Maritana was given on Monday night. The company is fair.

The New Central opened on Monday night, and was crowded from pit to dome. The new theatre is not only one of the largest in the city, but is also attractive and comfortable. The auditorium is so constructed that an excellent view of the stage can be had from every seat. Tony Pastor's Variety company gave the opening entertainment, and the delighted auditors applauded incessantly.

Maude Granger made her first appearance last evening in Her Second Love.

Virginia is drawing well at the Arch Street Opera House. Equine Paradox is drawing great crowds in its last week at the Lyceum.

Marie Zoe Redivivus.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, Sept. 26.—After an absence from the boards of several years, Marie Zoe and her broadsword are again bidding for favor from lovers of the sensational. Mlle. Zoe appeared in her well-known rôle of The French Spy at the Sans Souci. Time sets lightly on the "Cuban Sylph," and she acted and fenced with all her old-time grace and spirit. The piece was well mounted, and much care was taken in the costuming of the company. The Sans Souci shared in the general light business of a stormy night.

The Black Flag was raised for the first time in this city on Monday night at the Providence. Edwin Thorne played the leading role with much power and pathos. The Flag will not be furled for a week.

Frank Chanfrau opened at Low's with Kit, and remains for a week.

A Remodelled Varieties.

[BY TELEGRAPH TO THE MIRROR.]

WASHINGTON, Sept. 26.—Kate Claxton opened at the National, Monday night, to a fair house. In consequence of a "failure to connect" scenery for third act, Sea of Ice had to be "faked."

Charles E. Ford's Comic Opera company opened with Blue Beard, Monday, to a good house.

The remodeled, reconstructed and rehabilitated Comique opened 24th to a crowded house. The house is very much improved in every respect. The new arched ceiling adds greatly to the attractiveness of the place, and the decorations, though a little gaudy perhaps, are a great improvement. N. S. Wood comes Oct. 1, and Colonel Snelbaker says that he proposes to furnish first-class attractions all season.

A Friendly Tip to Dundreary.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, N. Y., Sept. 26.—Monday night was not attractive as far as weather was concerned. Rain all day and a gale at night made many content to stay at home. The Academy of Music, where Lytton Sothern is representing Dundreary, had only a fair audience. At the Adelphi, Baylies and Kennedy's Bright Lights brought forth a full house.

The real rush was at Wahle's, where A Friendly Tip was extended. Manager Kelly took considerable trouble to advertise his new [illegible] and was rewarded with a house [illegible] from top to bottom. Some were disappointed. They will play a big three-nights' engagement.

Last night Rothomo had a better house and both the others were rewarded.

Rewarded Ten Times.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, Sept. 26.—A very large house greeted John McCullough at McVicker's. He appeared as Virginius, and was applauded ten times during the evening. It was the greatest reception the star has ever had here. Miss Minnie Wilson's Virginia was exceedingly good. Last night the house was even larger than that of Monday. The engagement bids fair to be the best McCullough has ever played in Chicago.

Dell's Standard Opera company is drawing good houses at the Grand Opera House. On Sunday night Faust was sung, Emma Juch making a good impression as Marguerite. At Haverly's the Rentfrow are playing to big to fair business.

Abuse of Window Privileges.

Frank L. Vernon, business manager for Charlotte Thompson, states that upon arranging for the proper advertising of his star by the lithographers of the Twenty-third Street Theatre, he found that there had been some underhand work going on in regard to the window privilege tickets. Being a man of business and doing business on business principles only, he determined to send his own men to distribute them and see that the regular theatre employes performed their work in a satisfactory manner. This the latter objected to—their dignity offended at the proposed espionage—and they refused to work. The matter that far has opened up to the public view the abuses connected with the advertising department of many combination houses, and it is to be hoped the incident will induce managers to be careful in making their arrangements, not only for their own profit, but for the convenience of the public and to the advantage of any combinations they may play. It appears these tickets have been sold wholesale, by the gross, at a cheap rate, thus damaging the legitimate side of the box office. THE MIRROR called attention to this abuse a short time ago.

Some Distinguished Guests at the Casino.

Cecile Fernandez, the new prima donna of the McCaull Opera Comique company, arrived from Europe on Sunday. Edward Arnold was seen at the Casino, and stated that The Beggar Student, with this lady, Madame Gastrelly, Helen Dingeon, and Messrs. Leslie, Carleton, Ellis Ryse and Diaz in the cast, would be sung for the first time about the 1st of October; after which Prince Methusalem would be sent on the road.

Last Thursday evening President Arthur visited the house with several friends, expressing himself highly pleased with the opera and the building, and receiving quite an ovation when he entered his box. Last night, by invitation, the Corean Embassy, Major-General Hancock and staff, Mayor Edson, and other distinguished gentlemen, attended the performance. The theatre was appropriately decorated. The party occupied four proscenium boxes.

Stafford's Season.

A MIRROR reporter called upon William Stafford and his stage manager, C. F. Thayer, prior to their departure upon their annual tour, on Monday. They spoke very hopefully of the coming season, and anticipate an increased business for all legitimate attractions. Mr. Stafford said:

"I think the people throughout the country are more favorably disposed than ever toward the Shakespearean and classic drama, and I assure the visit of Irving, the foreign success of Miss Anderson, and the efforts of Campbell's people will greatly assist the revival. I have a carefully selected company, an extensive repertoire, and have filled twenty-eight weeks of time. I can increase this time, but prefer to wait." He exhibited several costumes which had just arrived from Europe. They are expensive and beautiful.

The revised list of Mr. Stafford's company includes Julian Scott, Charles F. Thayer, James H. Mahoney, Alf. H. Low, John Hamm, Frank Hallen, W. H. Bokee, Sylvester Tupper, George Lake, Evelyn Foster (sister), Carrie Reynolds, Josephine Riddell, Estelle Wood and Ida Scott.

The New Bijou.

General Burton states that the New Bijou will not be ready for opening for another month. Judging by the progress now visible, it would seem that a much longer time will elapse ere the public will be able to patronize it. However, the large force of workmen employed are making rapid progress.

Mr. Amberg and the Thalia.

Mr. Amberg, speaking to a representative of THE MIRROR yesterday, said: "I intend producing The Beggar Student about the middle of November, but it will depend greatly upon the success of The Queen's Lace Handkerchief. I open the Thalia on the first of October, and anticipate a prosperous season. I have an opposition, have engaged the best available talent, and will bid strongly for the favor of the general public as well as the German element of the population."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

entertainment seemed to give general satisfaction. Modjeska as Mary Stuart, 27th; Devil's Auction, Oct. 1, 2 and 3; Gus Williams, 4th, 5th and 6th.

Grand Opera House (Joseph Miller, manager): Davene's Allied Attractions gave a good variety show to big house 17th, 18th and 19th; Romany Rye, 27th, 28th and 29th; Robson and Crane, Oct. 2 and 3; The Jollities, 5th and 6th.

Items: The coming of The Rajah Oct. 18 and 19 was announced from the ring of Forepaugh's Circus Saturday evening. Forepaugh gave a fair show to good sized crowds 22d.

DAYTON.

Music Hall (Larry H. Reist, manager): Madison Square co. No. 1 presented Young Mrs. Winthrop, 17th, to a large and enthusiastic audience. Young Mrs. Winthrop is probably the best of the Madison Square productions. Its success here was equal to, if not greater, than that of Hazel Kirke, but considerable of this is due to the excellent co. The chief interest of the play, however, in spite of the beautiful stage setting, strong co. and elegant dressing, is centred in the impersonation of Mrs. Winthrop by Estelle Clayton, and Mr. Winthrop by E. J. Buckley. Their conception of the parts displayed wonderful originality. It was indeed natural, and brought forth rounds of applause. The co. was exceptionally good, and should Young Mrs. Winthrop return she will be greeted by a crowded house. Anthony and Ellis' U. T. C. 21st, 22d and matinee, to good business. Ada Gray, 29th.

Arena: Forepaugh's Circus pitched tents 20th. The inclemency of the weather prevented many from attending.

Items: Frank McKee, advance agent for Haverly's Mastodon Minstrels, was in the city this week, making arrangements for their appearance 26th and 27th. The Power of Money co. passed through here 19th, en route from Richmond to Springfield. Ada Gray's lithographs are by far the finest that have ever been seen in this city.

AKRON.

Academy of Music (W. G. Robinson, manager): Harry Meredith's Ranch 10 to "standing room only," 22d. Oct. 2, 3, 4 and 5 (Fair week), The Villas. The Miner's Daughter, 13th.

CHILLICOTHE.

Clough's Opera House (E. Kauffman, manager): George Bennett's Slave's Devotion co., 18th, to light house. Co. very bad. Bertha Shelby is booked for Oct. 11.

Masonic Opera House: Mrs. E. Aline Osgood in sacred concert Oct. 2.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): Briggs' Operatic Minstrels are booked for 28th and Anna Dickinson in Hamlet Oct. 1. Manager Bennett tenders the free use of his house to Mason Long, the noted reformed gambler 20th. Mr. Long lectured to such a house that standing room could not be had.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): The Barlow-Wilson Minstrels, 10th; Young Mrs. Winthrop, 13th, and White Slave, 14th and 15th. All had good houses. Being the week of our County fair, it was safe to run in extra attractions. Your correspondent being absent from town, he is unable to express an opinion concerning them; and perhaps it is just as well. Anna Dickinson attempted to give us Hamlet 19th. As the lady seems to invite criticism by her peculiar method and manner, I will observe that her daring is as inexcusable as her folly is presumptuous. The idea of sprawling on the edge of a chair, rolling up her eyes at the gallery gods and then beginning: "To be or not to be." Oh, William! how your bones must have rattled. Miss Lodoski Young makes quite an acceptable Ophelia and Percy Hunting did very well as Laertes. Mr. Randel, as the King, was fair; Mr. McGregor, as Polonius, middling; Mr. Moriarty, as Horatio, very poor; Mr. Beach, as the Ghost, simply ludicrous. In the closet scene Hamlet's mother looked as though she was trying to decide how she would have her next dress trimmed.

Items: Forepaugh's Circus, 27th.—Miss Morton, of the White Slave co., was ill at the Clarendon, but was able to leave with the rest.—Our regular orchestra struck and we are having doleful music.—I have not heard of any of our estranged couples being reunited through the agency of Young Mrs. Winthrop.—It is a great thing to be a genius! I can shut my eyes and hear Lawrence Barrett get off that funny buzz-saw noise through his nose in Francesca da Rimini which is supposed to express suppressed rage. Am pained to see that the G. G. is *en rapport* (this is French) with that malodorous sweet William.—The *Sunday News* of this city says that The Mirror is a high-toned journal which any one may read without blushing.

STEUBENVILLE.

Opera House (C. A. Reynolds, manager): Anna Dickinson in Hamlet, 17th, to a good house. She is a woman of wonderful power in elocution. Her support was not up to the standard. Horatio, Polonius, Ophelia and the Grave-Digger were the best characters and did themselves credit. Draper's Uncle Tom co., 20th. Poor entertainment to good business.

CANTON.

Opera House (Louis Schaefer, proprietor): Hi Henry's Minstrels, 18th, to a splendid house. Everybody satisfied with the entertainment.

Item: J. H. Mack, Haverly's manager, umpired a baseball game in our city between the Wooster and Canton clubs. Result: 6 to 4, in favor of Canton.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Young Mrs. Winthrop, 18th, to big house. The cast could not be improved upon. The play itself is refined, moral and elevating. The stage settings were complete in every particular. The audience was representative of the culture of Springfield. The Power of Money comb., 19th and 20th, to good houses. The piece is a powerful melodrama. The audiences were uproarious in demonstrations of approval. The songs and dances of Bessie Sanson were enthusiastically encored, while her comedy sketches with Charles T. Vincent kept the house in a roar of laughter. The fine scenery was a surprise to the audience. The storm scene in the first act was extremely realistic. The Mammoth Cave scene was fine. The best scene, however, was Horseshoe Bend, in the Alleghany mountains. Haverly's Mastodons, 28th.

Arena: Forepaugh's, 19th, to big business. The Mirror representative was taken in hand by C. A. Davis, the gentlemanly press agent. The collection of animals is one of the finest ever seen here. The ring performance was good and entirely free from vulgarity. Charley McCarthy, the clown, is especially bright in his "remarks." The trapeze performance was wonderful. George Jagendorfer, in feats of strength, is truly marvelous.

Items: Kentuck is booked at Black's for 28th.—Frank McKee, advance agent for Haverly's Mastodon Minstrels, was in the city Thursday.—Last Wednesday, at Louisville, Ky., The Big Six brass band of this city took first prize for excellent music.

MASSILLON.

Bucher's Opera House: Hi Henry's Minstrels played 17th. Full house and fair performance.

CADIZ.

New Opera House (Isaac L. Conwell, manager): Bennett's Slave's Devotion co., 19th. The Tennesseans will give concerts Oct. 4 and 5; Arthur Love's Comic Concert co., 10th.

Items: Marion F. Luce, of this city, has joined Leavitt's Gigantean Minstrels.—Prof. J. C. Howard, H. E. Crane and J. F. Fogle, musicians of this place, arrived from Rawley Springs, Va., this week.—The Cadiz Lecture Association has organized for the season with Dr. J. S. Duff, secretary. The Harrison County Fair will be held Oct. 3, 4 and 5.

SANDUSKY.

Biemiller's Opera House (Wm. J. Stoffel, manager): Barney McAuley played The Jerseyman, 13th, to a good house. Mr. Murray, of the Milton Nobles co. was in the city, 20th, looking after the interests of that comb., which is to be here 26th and 27th.

Items: Prof. Abb, with his Magic Lantern, came evening of 20th. He is the advance of Forepaugh's circus and gives a very good free entertainment.

GREENVILLE.

Opera House (R. S. Frizell, manager): The Bella Moore co. rendered Dewdrop very well, 17th, to a poor house. Ada Gray in New East Lynne, 28th.

MANSFIELD.

Miller's Opera House (Joseph Miller, manager): Briggs' Operatic Minstrels played to fair business 20th. Fair performance. Agnes Wallace-Villa comb., to fair business, 22d. Miss Malton was presented to the general satisfaction of all. The enjoyable evening concluded with the comic opera, Cinderella, in which Sam B. Villa appeared at his drollest, supported by his talented child, Lottie. Robert McWade, Oct. 17; Whiteley's Hidden Hand, 24th, Little Muffets, 25th.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Haverly's Minstrels played to large business last week. The co. is the best Haverly has sent us for some time. Hughey Dougherty, Jim Johnson, Billy Richardson, George Harvey, Bobby Newcomb, Sugman and Girard, and a number of other well-known minstrel lights, contributed to one of the best minstrel entertainments ever given in Pittsburg. The afterpiece, The Princess of Madagascar, [illegible] burlesque. It is costumed elegantly, and will doubtless prove a success wherever presented. Frederick Warde, 24th; Sanger and Edwards' [illegible], Oct. 1.

[illegible] (Fred. A. Parker, manager): Adams Humpty Dumpty comb. closed a fair [illegible]. With the exception of a few specialty people who have been added to the co., the show remains the same as last season, of course, with Adams as the clown, the pantomime will always prove attractive. Romany Rye, 24th; Ford Opera co., Oct. 1.

Academy (H. W. Williams, manager): Tony Pastor entertained his many friends in this city in his usual affable way. The house was packed at each performance during the past week. The show was good from beginning to end, and the many Pittsburg favorites, as they appeared, were welcomed, as only the Smoky City boys welcome their friends. Devere's allied shows, 24th; Pat Rooney, Oct. 1.

Museum (P. Harris, manager): Large crowds, as usual, were in attendance at each performance last week. Mr. and Mrs. Bates will be the attraction during the coming week.

Standard Theatre (Henderson and Fitzpatrick, managers): A fair show was given last week to fair business. Sid C. France in Marked for Life is announced for the coming week.

Items: J. H. Haverly was in town, 17th, looking hale and hearty. He says he is well pleased with the business that is being done by his several combs.—Forepaugh's show exhibits here Oct. 1.—The minstrels all appeared in the street parade wearing "Jerseys," a new style of coat fashioned after the English hunting jacket. They made quite a handsome appearance.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Frank Mayo in Davy Crockett, 18th, 19th, 20th, to good average houses, though business was light first night.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Milton Nobles in Phoenix, 21st. Business good.

Gem Theatre (M. J. Cain, proprietor): New arrivals —George Turner, Charles Welsh, Richard Harris, Baughman and Aldine, D. B. Emera and Laura Russell, Jennie Welsh, Lizzie Aldine.

YORK.

York Opera House (Adams and Dale, managers): Miss Jane Coombs, with a fine company, opened in Pique on the 20th to rather a light house, (caused by an excursion on same date to Philona by fifteen hundred of our people). This was her first appearance here. She was enthusiastically received, and has a host of admirers who will be glad to welcome her return. Booked: Wilbur Opera co., Oct. 3 and 4.

WILLIAMSPORT.

Academy of Music (William G. Elliott, propretor): Bertha Welby as Oliver Twist, to a large and very appreciative audience, 20th. Miss Welby was well received. Only a Miner's Daughter, 22d, to a large and very enthusiastic audience. Emma Hendricks as Rosalie was greatly encored. Support good.

LOCK HAVEN.

Opera House (A. Farnsworth, proprietor): Bertha Welby as Julia in The Hunchback, pleased a good-sized audience. Miss Welby's rendition of the character is excellent. She adapts herself to the different scenes of joy and grief with realistic effect, and her voice is changed readily to the different shades of feeling. The support was very good.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Baylies and Kennedy's Bright Lights gave a fine variety performance 18th, to small audience. Harry Meredith's third visit in Ranch 10, 19th, drew the largest audience he has yet had here, and proved that he is a favorite.

MAHANOY CITY.

Opera House (F. J. Ketner, manager): Pique, by Augustin Daly's comb., 18th, to a fairly filled house, but deserving of better. Jane Coombs, the star, fulfilled expectations to the utmost, and her support was admirable and well sustained. Only a Miner's Daughter 19th. The rendition gave good satisfaction. Ten-Mile Crossing, Oct. 3; Little's World co., 4th; Lamont and Wilson's Pantomime co., 8th; M. B. Leavitt's Minstrels, 31st.

Item: Mr. Simmons, the business manager for Little's World co., was among his many friends here Friday. We bespeak for the World a crowded house.

McKEESPORT.

White's Opera House (James E. White, manager): J. Z. Little's World began a two nights' engagement here on the 21st, when the house was well filled by a deeply interested audience. The play was well received, more especially the sinking ship and revolving prison scenes. The second night, Saturday, the house was filled to overflowing. Only a Miner's Daughter, 29th. Bertha Welby, Oct. 4, 5; Wilbur Opera co., 11th.

Items: Mr. Brown, advance man for Jane Coombs' co., was in this city on Friday. He reports business good.—George O. Morris, manager of the World, considers our new opera house one of the finest in the State, outside of the large cities.

JOHNSTOWN.

C. B. Bishop gave entire satisfaction to a small audience, 19th. Bertha Welby had a small house as Nancy Sykes in Oliver Twist, 22d.

Item: The base ball craze has depleted our people of their spare change, and has had its effect on theatrical attendance.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Romany Rye, 19th, 20th, 21st, 22d and matinee 22d, to crowded houses.

ALTOONA.

Opera House (Marriott and Krieder, managers): Bertha Welby, as Nancy Sykes in Oliver Twist, played to fair business 21st, and gave a very good performance, although the audience was not very appreciative. Jane Coombs in Pique, Oct. 1.

Arena: Forepaugh's Circus, Oct. 10.

READING.

Grand Opera House (George M. Miller, manager): Lillian Spencer in Article 47, to good house, 20th. C. B. Bishop in Strictly Business to large houses, 21st, 22d. The performance was very amusing.

Academy of Music (John D. Mishler, manager): Will be opened on Oct. 1 by Thatcher, Primrose and West's Minstrels.

CONNELLSVILLE.

C. B. Bishop in Strictly Business, 18th, to poor house; performance good. J. Z. Little in the World, 20th, to very good business.

Arena: Forepaugh's Circus is billed for Oct. 5.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Article 47, with Lillian Spencer as Cora, was the attraction 19th. The large audience in attendance had reason to congratulate themselves on being present, their highest expectations of Miss Spencer's artistic accomplishments being fully realized. The supporting co. is uniformly good, and performance throughout very satisfactory. The Wilbur Opera co. will appear Oct. 1, presenting Billee Taylor.

Items: Charley Coleman, of the Folly co., and Frank Gibson, representing Bertha Welby, were in town 21st, looking after the interests of their respective cos.—Manager Aschback has certainly opened his season thus far very auspiciously, and is deserving of credit for the standard attractions he is presenting to our people.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, proprietor): The regular season opened 17th with Her Atonement. The performances drew good houses during a run of three nights. Charles L. Davis, in Alvin Joslin, opened 20th for three nights. Light business. Frank Chanfrau and wife come for one week, 24th, playing Kit, New East Lynne, and on Friday night Madge, the Gypsy Queen, will be played for the first time. Boston Ideal Opera co. Oct. 1, 2 and 3; Tony Pastor comes 6th.

Providence Opera House (George Hackett, manager): Bartley Campbell's Siberia proved a great success from the initial performance to the close of the engagement, few seats being obtainable at the rise of the curtain after the first night's representation. The management assure me that it was the largest Monday night known at the Providence Opera House, which is proverbially a bad night in this city. The stage settings were beautiful, the tableaux fine, and the portrayal of the principal characters by such artists as Atkins Lawrence, Hardin Vernon, M. C. Daly, Adele Belgarde, Emma Vaders and Frank McClelland, assure Siberia a success wherever it may go. It returns later in the season it will draw immensely. This week the house is occupied by Thorne's Black Flag co. Next week, Kate Claxton comes in The Sea of Ice for one week.

Theatre Comique (Hopkins and Morrow, managers): Another good week's business, and a good company for this week. Hallen and Hart, Conroy and Dempsey, Maggie Cline, Lamont Brothers, and James Martin are new names. The entertainment concludes with a funny piece called How is Your Uncle, by Larry Tooley.

Sans Souci Garden (William E. White, manager): Will re-open for one week, 24th, with Marie Zoe, the Cuban Sylph, in The French Spy.

Items: I would thank Manager Pulsifer of the Siberia co. for courtesies.—I saw Sam Alexander, manager for Carrie Swain, on our streets one day last week.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): The regular season was opened by Baird's Minstrels 19th to a packed house for the benefit of [illegible] Flood, city bill poster. The co. is a fine one. Carrie Swain appeared before a large and appreciative audience 22d in Cad, the Tomboy. Booked: Rice's Surprise Party, Oct. 5; 7-20-8, 6th; Rentz-Santley, 9th; Hazel Kirke, 13th; Dan Maguinness, 17th; Dupree and Benedict's Minstrels, 18th; Roland Reed, 23d; McSorley's Inflation, 29th.

Items: I. J. Flood is about $100 better off since his benefit.—Edwin Booth is to make some very extensive alterations and improvements at his Newport cottage.

TEXAS.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): Opened this season with Frank Evans in The Silent Man. New scenery and a new drop curtain have been added. The seating capacity has been increased, and the entire house has been freshly painted and papered, making it one of the handsomest theatres in the State.

GALVESTON.

Tremont Opera House (Riley and Greenwall, managers): Opened 14th with Frank Evans' Acme Comedy co. in The Silent Man to light business, four nights; 18th, four nights, in '49 and The Danites. Haverly's New Minstrels, 30th.

VIRGINIA.

DANVILLE.

Opera House (J. E. Cattlin, manager): Thatcher, Primrose and West's Minstrels 20th, to a large and well-pleased house; gallery packed to standing room. Grau's Opera co., Oct. 1.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Thatcher, Primrose and West's Minstrels, 19th. Their reception amounted to an ovation; house packed and everybody delighted.

Item: After the T., P., W. performance Will Rankin, one of the musical team, was taken sick with malarial fever. He received every attention at the hands of Manager Simpson.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor): Thatcher, Primrose and West's Minstrels to large business, 17th. Lillian Spencer, as the Creole in Article 47, on 27th.

Arena: Sells' Circus gave two exhibitions 22d. The total receipts were $6,000.

RICHMOND.

Theatre (W. T. Powell, manager): Thatcher, Primrose and West's Minstrels drew crowded houses 21st and 22d. Grau's Opera co. commence an engagement of three nights and a matinee on the 27th.

Arena. Sells Brothers' Circus drew immense audiences 17th, turning people away at both performances.

PETERSBURG.

Academy of Music (John B. Ege, manager): Thatcher, Primrose and West's Minstrels, 18th, to a $600 house. Lillian Spencer, 28th and 29th.

Arena: Sells' Circus, 18th, to crowded tents. Performance very good.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Anna Dickinson played Hamlet 18th to a large and intelligent audience. Fred Warde appeared in Virginius, 20th, Richelieu, 21st, and Richard III., 22d, to moderate business. Mr Warde was repeatedly recalled each evening. Robson and Crane, Oct. 1; Jane Coombs, 2d and 3d.

WISCONSIN.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler manager): The Cartland-Murray co. closed a most successful season, 20th, presenting the Colleen Bawn. As a memento of her sojourn in this city Grace Cartland, Sheboygan's favorite, arranged a prize drawing for the occasion. Each lady on entering the house received a numbered check entitling her to a chance. The prize was an elegant French painting valued at $55. The house was packed and the performance was handsomely given. Flora Moore's Bunch of Keys co. is splendidly billed for 25th, to good business. Cal Wagner's Minstrels, Oct. 18.

RACINE.

Blake Opera House (John Vaughan, manager): Shook and Collier's Lights o' London (known as the Southern co.) played two nights, 17th and 18th, to standing room only. The performance gave general satisfaction. The piece was excellently mounted. Bunch of Keys, 27th.

OSHKOSH.

Opera House (R. L. Marsh, manager): Shook and Collier's Lights o' London co. 19th for four nights and matinee to crowded houses.

Turner Hall (R. Mehlman, manager): Tillotson and Fell's Specialty co. 17th week and matinee to deservedly poor houses.

Items: This is the week of the N. W. M. and A. A. Fair, which partially accounts for big business at the Opera House.—Manager Marsh secured the management of Turner Hall during this (Fair) week.

PORTAGE.

Dullaghan's Opera House (James Dullaghan, manager): Harry Webber opened the season, 18th, and played to good business in Nip and Tuck. Play repeated, 19th, to standing room in gallery. Poor support. Mr. Webber is about to "reorganize."

Items: Just before the curtain rose, 19th, Charles Warren, who was to take a leading part in Flint and Steel, in a fit of anger left the house and refused to play.—The play could not go on and Nip and Tuck was substituted.—Manager James Dallas has left for New York to-day.

EVANSVILLE.

Magee's Opera Hall (H. Clement, manager): Simon Comedy co. 17th, 18th and 19th in the French Spy, Hidden Hand, and The Planter's Wife to full houses. The last night a benefit was tendered by the co. to the Public Library of Evansville. The co. has been here many times, and never fails to interest.

CANADA.

OTTAWA.

Grand Opera House (John Ferguson, manager): Regular season opened 17th and 18th with Grau's English Opera co. in Billee Taylor and Olivette to splendid business, which was fully deserved. Alleghennian Bell Ringers 21st and 22d to fair business.

Item: Leila Moriet, late of Collier's Lights 'o London co., is here at the Russell, taking a rest previous to her engagement with the Fifth Avenue (N. Y.) stock co.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Baker and Farron appeared 18th and 19th in Government House and Chris and Lena to large and well-satisfied audiences. Mr. Farron tells me they are very well satisfied with their new play, Government House, which they think will become even more popular than Chris and Lena. They play a return engagement soon. Barry and Fay, as usual, presented their Muldoon's Picnic to large and enthusiastic audiences matinee and evening 22d.

MONTREAL.

Academy of Music (Henry Thomas, manager): Lights o' London comb. at this popular house 17th to 22d. As in the preceding week, the management was obliged to close the doors on large numbers nearly every night. The scenic effects are very fine. Next week Baker and Farron in Government House and Chris and Lena, three nights.

Theatre Royal (J. B. Sparrow, manager): Professor Taylor, illusionist, occupies the house all this week; a fair number of people attend his performances. J. J. Dowling's Nobody's Claim comb. 24th, week.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Salsbury's Troubadours held the boards week of 17th, and played to crowded houses. Greenroom Fun was given the first three nights, and My Chum, a new comedy-drama by Fred Marsden, received its first representation on any stage 20th, and was repeated 21st and 22d. The new play is a great success, and fits the Troubadours exceedingly well. It is altogether different from the farcical productions which have characterized this co.'s previous pieces, but still it serves to introduce prominently those clever artists, Nellie McHenry, Nate Salsbury and John Webster. Sothern Comedy co. 27th, 28th and 29th; Mr. and Mrs. George S. Knight Oct. 1, 2 and 3.

Holman Opera House (J. C. Conner, manager): Holman Opera co. enjoyed good houses week of 17th. Patience, Iolanthe, Mascotte, and Lakes of Killarney were presented. The Holmans close this week the most successful Summer season ever played here. They go to Guelph week of 24th, and Kingston Oct. 1, week.

Items: Gilmore's Band drew immense houses at Horticultural Pavilion 19th and 20th.—J. H. O'Conner, who has been playing with the Holmans during the Summer, left for Boston, his home, 18th.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Aldrich and Parsloe: Chicago, 17, two weeks; Council Bluffs, Ia., Oct. 1.

Anna Dickinson (Jason Wentworth, manager): Xenia, O., 28; Springfield, 29; Urbana, Oct. 1, 2; Greenville, 3; Kenton, 3, Tiffin, 4; Lima, 5, 6; Toledo, 8; Jackson, Mich., 9; Ypsilanti, 10; Detroit, 11, 12, 13.

Annie Pixley (Robert Fulford, manager): Boston, 17, two weeks; Philadelphia, Oct. 1, two weeks; Brooklyn, 15, week; N. Y. City, 22, two weeks.

Augustin Daly's Company: Philadelphia, 17, two weeks; N. Y. City, Oct. 1.

Agnes Wallace-Villa (Sam B. Villa, manager): Canton, O., 26, 27, 28; Alliance, 29; Minerva, Oct. 1, 2; Akron, 3, 4, 5.

Adah Richmond Co. (W. W. Kelly, manager): Cincinnati, 24, week; Nashville, Oct. 8, 9, 10; Memphis, 11, 12, 13; Jackson, 15; Cairo, Ill., 16; Paducah, Ky., 17; Henderson, 18; Vincennes, Ind., 19.

Adams' Humpty Dumpty Co.: Cincinnati, 24, week.

Alf Wyman (Yakie): Rochester, 27, 28, 29; London, Oct. 1, 2; Buffalo, 3, 4.

Ada Gray: Richmond, Ind., 27; Greenville, O., 28; Dayton, 29; Piqua, Oct. 1; Springfield, 2; Delaware, 3; Galion, 4; Mt. Vernon, 5; Marysville, 6; Cincinnati, 8, week.

Boston Theatre Co.: Bangor, Me., 27, 28; Waterville, 29; Augusta, Oct. 1; Lewiston, 2, 3; Portland, 4, 5; Amesbury, Mass., 6; Fitchburg, 10.

Bunch of Keys (Frank Sanger, manager): Cincinnati, 24, week; Pittsburg, Oct. 1, week; Cleveland, 8, week; Detroit, 15, 16, 17; Indianapolis, 18, 19, 20.

Bunch of Keys (Dudley McAdow, manager): Racine, Wis., 27; Aurora, Ill., 28; Rockford, 29; Dixon, Oct. 1; Freeport, 2; Dubuque, Ia., 3; Galena, Ill., 4; Cedar Rapids, Ia., 5, 6.

Black Dwarf Co. (J. H. Browne, manager): Lincoln, Neb., 28, 29.

Bella Moore (W. A. Gregg, manager): Coldwater, Mich., 26, 27, 28; Albion, 29; Ann Arbor, Oct. 1; Ypsilanti, 2; Ionia, 3, 4, 5; Lansing, 6; Corunna, 8; Flint, 9; Pontiac, 10; St. Louis, 12; Stanton, 13; Reed City, 15; Manistee, 16, 17; Ludington, 18; Big Rapids, 19; Grand Haven, 20; Kalamazoo, 22.

Bertha Welby (H. A. D'Arcy, manager): Allentown, Pa., 27; Mauch Chunk, 28; Reading, 29; Greensburg, Oct. 1; Connellsville, 2; Uniontown, 3; McKeesport, 4, 5; Steubenville, O., 6; Columbus, 8, 9, 10.

Barney McAuley: Adrian, Mich., 27, 28; Flint, 29; Grand Rapids, Oct. 1, 2; Bay City, 3; St. Louis, 4; East Saginaw, 5; Port Huron, 6; Louisville, 8, week.

Barry and Fay: Detroit, 27, 28, 29; Cleveland, Oct. 1, week.

Baker and Farron (L. E. Weed, manager): Ottawa, Can., 28, 29; Ogdensburg, N. Y., Oct. 1; Brockville, 2; Belleville, 4; Louisville, 8, week.

Bartley Campbell's Siberia: Baltimore, 24, week; Washington, Oct. 1, week; Troy, N. Y., 8, week.

Ben Cotton Family: Oskaloosa, Ia., 27; Sterling, Ill., Oct. 3; Beloit, Wis., 5, 6.

C. B. Bishop (F. W. Paul, manager): Baltimore (Academy), 24, week; Frederick, Md., Oct. 1; Hagerstown, 2; Wilmington, Del., 3; Alexandria, Va., 4; Norfolk, 5, 6; Richmond, 8, 9; Lynchburg, 10; Danville, 11.

Charlotte Thompson (F. L. Verance, business mgr.): N. Y. City (23d St.), 24, three weeks; Williamsburg, Oct. 22, week.

Chanfrau (C. W. Tayleure, manager): Providence, 24, week; Philadelphia (National), Oct. 1, week.

Carrie Swain: Taunton, Mass., 25, 26, 27; Brockton, 28; Lynn, 29; Portland, Me., Oct. 1, 2; Newburyport, Mass., 5.

C. A. Gardner (John W. Dunn, manager): Faribault, Minn., 27; Owatonna, 28; Rochester, 29; Winona, Oct. 1; Lacrosse, Wis., 2; McGregor, Ia., 3; Dubuque, 4; Galena, Ill., 5; Freeport, 6; Rochelle, 8; Dixon, 9; Sterling, 10; Morrison, 11; Clinton, Ia., 12; Moline Ill., 13; Rock Island, 15; Davenport, Ia., 16; Muscatine, 17; Iowa City, 18; Vinton, 19; Cedar Rapids, 20.

C. L. Davis: Waltham, Mass., 27; Marlboro, 28; Lawrence, 29; Taunton, Oct. 3; Lowell, 4.

Colton-Huntington Kentuck Co.: Springfield, O., 28; Cincinnati, Oct. 1, week.

C. L. Howard's Co.: Buffalo, 24, week.

Devil's Auction (Frank Gardner, manager): New York City, 24; Cincinnati, Oct. 1, week; Columbus, 8, 9, 10; Indianapolis, 11, 12, 13; Detroit, 15, week; Port Huron, Mich., 22.

Denman Thompson: Indianapolis, 24, week; St. Louis, Oct. 1, week; Springfield, Ill., 8; Quincy, 9; Kansas City, Mo., 10, 11; Topeka, Kas., 12; St. Joe, Mo., 13; Omaha, Neb., 15; Sioux City, Ia., 16; Stillwater, Minn., 17; Minneapolis, 18, 19, 20.

Dion Boucicault: Leadville, 26, 27, 28; Gunnison, 29; Salt Lake, Oct. 1, week; San Francisco, 8, three weeks.

D. H. Fitzpatrick (Shaun-na-Gow): Kansas City, 27, 28, 29.

Dan Maguinness: Fall River, Mass., Oct. 15, 16; Newport, R. I., 17; New Bedford, Mass., 18; Taunton, 19.

Draper's Uncle Tom Co.: Mansfield, O., 26, 27, 28.

Effie Ellsler: Baltimore, Oct. 1, week.

Edwards' Folly Co. (Samuel Edwards, manager): Shenandoah, Pa., 27; Shamokin, 28; Harrisburg, 29; Washington, Oct. 1, week; Hagerstown, Md., 8; York, Pa., 9; Danville, 10; Bloomsburg, 11; Reading, 12; Trenton, N. J., 13.

Eunice Goodrich Co.: Paola, Kas., 27, 28, 29; Fort Scott, Oct. 1; Lamar, Mo., 2, 3, 4, 5; Clinton, 6.

Edwin Booth: N. Y. City, Oct. 8, four weeks; Boston, Nov. 5, three weeks.

Fanny Davenport: N. Y. City, Oct. 1.

Fun on the Bristol (Paul Nicholson, bus. manager): Troy, 27, 28, 29; Baltimore, Oct. 1, week; Newark, N. J., 15, 16, 17; Wilmington, 18; Trenton, 19; Harrisburg, 20; Cincinnati, 22, week.

Frederic Maccabe (Monologist): San Francisco, Sept. 10, four weeks.

Frank Mayo (Sheridan Corbyn, manager): Paterson, N. J., 27; Newark, 28, 29; New Haven, Oct. 1; Bridgeport, 2; Meriden, 3; Hartford, 4; Northampton, Mass., 5; Keene, N. H., 6; Greenfield, 8; Bellows Falls, Vt., 7; Rutland, 10; St. Johnsbury, 11; Montpelier, 12; Lynn, Mass., 13.

Florences: Philadelphia, Sept. 17, two weeks; N. Y. City, Oct. 1, three weeks; Williamsburg, 22, week.

Flockton's Flying Dutchman Co.: N. Y. City, Oct. 15.

Frank Evans: New Orleans, 24, week; Mobile, Ala., Oct. 1, 2; Montgomery, 3, 4; Columbus, Ga., 5; Macon, 6; Atlanta, 8, 9; Augusta, 10, 11; Savannah, 12, 13.

Fred. Warde (John J. Collins, manager): Pittsburg, 24, week; Richmond, Va., Oct. 1, week; Baltimore, 8, week; Brooklyn, 15, week.

Gus Williams (J. H. Robb, manager): St. Louis, 24, week; Crawfordsville, Ind., Oct. 1; Muncie, 2; Lima, O., 3; Columbus, 4, 5, 6; Springfield, 8; Delaware, 9; Bellefontaine, 10; Urbana, 11; Richmond, Ind., 12; Dayton, 13; Cincinnati, 15, week.

George Holland: Portland, Ore., 24, week.

Guptill French Spy Co.: Paris, Ill., Oct. 1.

Girl That I Love Co.: Poughkeepsie, N. Y., 27; Newburg, 28; Rondout, 29; Harlem, N. Y., Oct. 1, week.

George C. Miln: Janesville, Wis., 28, 29.

Haverly's Silver King No. 1 (W. H. Brown, manager): N. Y. City (Gd. Op. House), 17, two weeks; Philadelphia, Oct. 1, three weeks.

Haverly's Silver King No. 2: Erie, Pa., 26, 27, 28, 29; Buffalo, Oct. 1, week; Toronto, 8, week; Montreal, 15, week; Albany, 22, week.

Hanlons (John G. Magle, business manager): Louisville, 24, week; Milwaukee, Oct. 1, week; Dubuque, Ia., 11.

Her Atonement Co. (Frank Bowers, business mgr.): N. Y. City, 24, week; Jersey City, Oct. 1, 2, 3; Albany, 4, 5, 6; Rochester, 8, 9, 10; Buffalo, 11, 12, 13; Utica, 15, 16; Oswego, 17; Syracuse, 18, 19, 20.

Henrietta Chanfrau: Providence, 24, week; Brooklyn, Oct. 1, week.

Harry Webber: Springfield, Ill., 29; Lawrence, Kas., Oct. 11.

Hearts of Oak (James A. Herne, manager): Saco, 27; Portsmouth, N. H., 28; Haverhill, Mass., 29; N. Y. City (Windsor), Oct. 1, week; Newark, N. J., 8, 9, 10; Trenton, 11; Paterson, 12, 13; Scranton, Pa., 15; Wilkesbarre, 17; Harrisburg, 18; York, 19; Lancaster, 20; Reading, 22.

Harrison-Gourlay Co.: Troy, N. Y., Oct. 1, 2; Syracuse, 4, 5, 6.

Hoop of Gold Co.: Detroit, Oct. 25, 26, 27.

Harry Meredith's Ranch 10: Louisville, 24, week; Crawfordsville, Ind., Oct. 2; Logansport, 4; Wabash, 5; Peru, 6; Chicago, 8, week; Ottawa, Ill., 15; Bloomington, 16; Jacksonville, 17; Springfield, 18; Decatur, 19; Alton, 20; Chicago, 22, week.

Hanley's McSorley's Inflation Co.: Olean, N. Y., Oct. 1; Bradford, Pa., 2; Hornellsville, N. Y., 3; Ithaca, 4; Syracuse, 5, 6.

Haverly's Strategists Co.: Talladega, Ala., 27; Rome, Ga., 28, 29; Atlanta, Oct. 2; Athens, 3; Augusta, 4; Savannah, 5, 6; Charleston, 8, 9; Sumter, 10; Raleigh, 11, 12, 13.

Harry Lacy's Planter's Wife Co. (Emily Rigl): Leavenworth, Kas., 27; St. Joseph, Mo., 28, 29; Lawrence, Kas., Oct. 2.

Harrison's Banker's Daughter Co.: Ogdensburg, N. Y., 27; Watertown, 28; Oneida, 29; Oswego, Oct. 1; Fulton, 2; Baldwinsville, 3; Auburn, 4; Cortland 5; Ithaca, 6; Oswego, 8; Binghamton, 9; Waverly, 10; Tonawanda, 11; Pittston, Pa., 12; Wilkesbarre, 13; Bloomsburg, 15; Shamokin, 16; Williamsport, 17; Elmira, N. Y., 18; Rochester, 19, 20.

Henry Irving: N. Y. City, Oct. 29, four weeks.

John McCullough (W. E. Conner, manager): Chicago, 24, three weeks.

Joseph Jefferson (H. L. Taylor, business manager): Detroit, 27, 28, 29; Philadelphia, Oct. 1, week; N. Y. City (Union Square), Oct. 8, six weeks.

Janauschek: Detroit, Oct. 1, week; Cincinnati, 8, week.

John T. Raymond (Ariel N. Barney, business mgr.): Grand Rapids, Mich., 24, week; Grand Haven, Oct. 1; Muskegon, 2; Kalamazoo, 3; Battle Creek, 4; Peoria, Ill., 5; Springfield, 6; St. Louis, 8, week.

J. K. Emmet (George Wilton, manager): Brooklyn, 24; N. Y. City, Oct. 1, week; Bridgeport, Ct., 8; Hartford, 9; Springfield, Mass., 10; Meriden, Ct., 11; Poughkeepsie, N. Y., 12; Rondout, 13.

John E. Ince: Little Rock, Ark., 26, 27; Hot Springs, 28, 29.

James O'Neill: New Haven, 27; Worcester, 28; Fall River, 29; Boston, Oct. 1, week.

Joseph Murphy: N. Y. City (3d Av.), 24, week.

Josephine Reilly: Crawfordsville, Ind., Oct. 8.

Jane Coombs: Connellsville, Pa., 27; Uniontown, 28; Johnstown, 29; Altoona, Oct. 1; Wheeling, W. Va., 2, 3; Zanesville, 4; Xenia, 5; Richmond, Ind., 6; Danville, 8; Bloomington, Ill., 10, 11; Peoria, 12, 13; Quincy, 15, 16; St. Louis, Mo., 17; Kansas City, 18, 19, 20.

Jennie Yeamans (J. M. Hickey, manager): Birmingham, Ala., 27; Chattanooga, Tenn., 28; Atlanta, Ga., 29, Oct. 1; Savannah, 2.

John A. Stevens: Brooklyn, 24, week.

John Thompson: St. Catherines, Can., 27; Hamilton, 28; Auburn, N. Y., 29.

J. Z. Little: Williamsport, Pa., 27; Pittston, 29.

Jennie Calef: Schenectady, N. Y., 28; Bath, Oct. 8.

John F. Ward: Rochester, N. Y., 27, 28, 29; Troy, Oct. 1, 2, 3; Albany, 4, 5, 6; Rondout, 8.

Jesse James Co. (Barrett's): Indianapolis, 24, week; St. Louis, Oct. 1, week; Pekin, Ill., 8; Streator, 9; Joliet, 10; Milwaukee, 11 to 13; Racine, Wis., 15; Elgin, Ill., 16; Rockford, 18; Dubuque, Ia., 19, 20.

Kate Claxton (Spencer H. Cone, manager): Washington, 24; Providence, Oct. 1, week; Brooklyn, 8, week; Williamsburg, 15, week; N. Y. City, 22, week.

Katie Putnam: Atchison, Kas., 27; Topeka, 28, 29; Lawrence, Oct. 1; Fort Scott, 2, 3, 4, 5, 6; Carthage, Mo., 8, 9; Joplin, 10.

Katherine Rogers: Schenectady, N. Y., Oct. 2, 3.

Kittie Rhoades: Jefferson, 26, 27, 28, 29; Conneautville, Pa., Oct. 1, week.

Kendall Comb.: Union City, Tenn., Oct. 1 to 6.

Kiralfys' Enchantment Co.: Chicago, 17, two weeks; St. Louis, Oct. 1, week; Cincinnati, 8, week.

Kiralfys' Excelsior: N. Y. City (Niblo's), August 27, Fall season.

Knights (Mr. and Mrs. George S.): Buffalo, 27, 28, 29; Toronto, Oct. 1, 2, 3; London, 4, 5, 6; Detroit, 8, week; Big Rapids, Mich., 11; Grand Rapids, 12; Muskegon, 13.

La Belle Russe Co. (Rose Coghlan): Williamsburg, 24, week.

Lawrence Barrett (Joseph Levy, manager): N. Y. City (Star Theatre), August 27, indefinite engagement.

Lillian Spencer Co. (E. B. Clayburgh, manager): Norfolk, Va., 27; Petersburg, 28; Lynchburg, Oct. 1; Danville, 2; Greensboro, N. C., 3; Durham, 4; Raleigh, 5; Goldsboro, 6; Wilmington, 8; Sumter, S. C., 9; Columbia, 10; Savannah, 11, 12; Augusta, 13; Atlanta, 15, 16, 17.

Lizzie Evans: Hopkinsville, Ky., 27; Nashville, 28, 29; Bowling Green, Ky., Oct. 1; Henderson, 2, 3, 4, 5; Owensboro, 6; Huntsville, Ala., 8, week (Fair); Little Rock, Ark., 15, 16; Hot Springs, 17; Mineola, Tex., 18; Dallas, 19, 20.

Lisetta Ellani: Syracuse, Oct. 1; Oswego, 2.

Louise Sylvester: St. Louis, 23, week.

Latour Dramatic Co.: Lagrange, Ill., 26 to 29; Peru, Ind., Oct. 1, 2; Rochester, 3.

Lights o' London (Eastern; E. Gardner, manager): Amesbury, Mass., 26, 27; Gloucester, 28, 29; Lynn, Oct. 1, week.

Lights o' London (Central; C. H. Keeshin, manager): Quebec, 24, week; Cornwall, Oct. 1, 2; Ottawa, 3 to 6.

Lights o' London (Western; Walter Collier, Jr., manager): Harlem (Mt. Morris), 24, week; Williamsburg, Oct. 1, week.

Lights o' London (Southern; Charles Atwood, manager): Minneapolis, 24, week; St. Paul, Oct. 1, week; Stillwater, 8, 9; Eau Claire, 10, 11; Lacrosse, 12, 13; Janesville, 15, 16; Rockford, Ill., 17, 18; Streator, 19, 20.

Lillian Brown's Jollities: Akron, O., 27; Ashland, 28; Mansfield, 29; Canton, Oct. 1; Zanesville, 3; Newark, 4; Columbus, 5, 6.

Maggie Mitchell: Cincinnati, 17, two weeks; Boston, Oct. 1, two weeks.

Mestayer's Tourists in a P. P. C. (A. S. Pennoyer, acting manager): Kansas City, 28, 29; Topeka, Oct. 1; Leavenworth, 2; Atchison, 3; St. Joseph, Mo., 4; Omaha, Neb., 5; Council Bluffs, Ia., 6; Des Moines, 8, 9.

Mestayer's Tourists Specialty Co. (H. W. Brown, manager): Springfield, Mass., 27; Holyoke, 28; Pittsfield, 29; Syracuse, Oct. 1, 2, 3; Troy, 4, 5, 6.

Margaret Mather (J. M. Hill, manager): Madison, Wis., 27; Lacrosse, 28; Stillwater, Minn., 29; Minneapolis, Oct. 1, week; St. Paul, 8, week; St. Louis, 15, week.

Madison Square (Esmeralda; H. A. Rockwood, mgr.): St. Louis, 24, week; Louisville, Oct. 1 to 6; Terre Haute, Ind., 9; Logansport, 10; Indianapolis, 11, 12, 13.

Madison Square (Young Mrs. Winthrop; E. M. Roberts, mgr.): Wilkesbarre, Pa., 27; Easton, 28; Wilmington, Del., 29; Poughkeepsie, Oct. 1; Waterbury, Ct., 2; Danbury, 3; Bridgeport, 4; Hartford, 5; New Haven, 6; Providence, R. I., 9, 10, 11; Worcester, Mass., 12; Springfield, 13; Boston, 15, two weeks.

Madison Square (Esmeralda; F. L. Bixby, mgr.): Rome, N. Y., 27; Batavia, 28; Hornellsville, 29; Bradford, Pa., Oct. 1; Jamestown, N. Y., 2; Corry, Pa., 3; Titusville, 4; Oil City, 5; Meadville, 6; Akron, O., 8; Canton, 9.

Madison Square (Young Mrs. Winthrop; H. W. Spear, mgr.): Middletown, N. Y., Oct. 1; Port Jervis, 2; Binghamton, 3; Pittston, Pa., 4; Danville, 5; Williamsport, 6; Columbia, 8; Lancaster, 9; Harrisburg, 10.

Madison Square (Hazel Kirke; Chas. A. Haslam, mgr.): Newark, N. J., Oct. 1, 2; Worcester, Mass., 3; Brockton, 4; Lowell, 5; Gloucester, 6; Bangor, Me., 8; Portland, 9; Lowell, Mass., 10; Haverhill, 11; New Bedford, 12; Newport, R. I., 13; Poughkeepsie, N. Y., 15; Troy, 16, 17.

Madison Square (Rajah; Charles McGeachy, mgr.): Philadelphia, Oct. 8, week; Elmira, N. Y., 15; Bradford, Pa., 16; Scranton, 17; Erie, 19; Sandusky, Ohio, 20.

Marlande Clarke Co.: St. Louis, 29, week; Sedalia, Oct. 1; Brownsville, 8; Lexington, 9; Richmond, 10; Kansas City, 15.

Minnie Maddern (Legrand White, manager): Grand Rapids, Mich., 24, 25, 26, 27, 28; Cincinnati, Oct. 1, week.

M. B. Curtis (E. C. Swett, manager): St. Louis, 24, week; Cincinnati, Oct. 1, week.

Maude Granger (Her Second Love): Philadelphia, 24, week.

Modjeska: Columbus, O., 27; Wheeling, W. Va., 29; Philadelphia, Oct. 1, week; Allentown, Pa., 9; Scranton, 10; Elmira, N. Y., 11; Utica, 12; Oswego, 13.

McKee Rankin: Chicago, 24, two weeks; N. Y. City, Oct. 1, two weeks.

Milton Nobles: Sandusky, O., 26, 27; Lima, 28; St. Louis (Gr. Op. House), Oct. 1, week.

Morris-Sullivan Shiel Agar Co.: Clarkesville, Tenn., 27; Russellville, Ky., 28; Bowling Green, 29; Gallatin, Tenn., Oct. 1; Murfreesboro, 2; Chattanooga, 3; Rome, Ga., 4; Atlanta, 5, 6; Columbus, 8; Montgomery, Ala., 9; Selma, 10; Birmingham, 11; Decatur, 12; Columbia, Tenn., 14; Louisville, Ky., 19, 20.

Mme. De Bremont: New Haven, Oct. 4, 5, 6.

Mattie Vickers: Ionia, Mich., 26, 27; Muskegon, 28, 29; Allegan, Oct. 1; Albion, 2, 3; Hillsdale, 4, 5; Jackson, 6; Owosso, 8, 9; Flint, 10, 11; Detroit, 15, 16, 17; Tecumseh, 18; Ann Harbor, 19, 20; Adrian, 22, 23; Defiance, O. 24.

Miner's Daughter Co.: Greensburg, Pa., 27; Braddock's, 28; Mckeesport, 29; Steubenville, O., Oct. 1; Franklin, Pa., 2; Dunkirk, N. Y., 3.

Mrs. Langtry (Charles Mendum, manager): Burlington, Vt., Oct. 27; Montreal, 29, week; Quebec, Nov. 5, 6; Ogdensburg, N. Y., 7; Ottawa, Can., 8, 9, 10.

Murray-Orrr Co.: Bucyrus, O., 25, 26, 27, 28, 29; Plymouth, Oct. 1, week; Mt. Gilead, 8, week.

Marie Zoe (French Spy): Providence, 24, week.

Nobody's Claim Co.: Montreal, 24, 25, 26, 27, 28; Rutland, Vt., 29; Newark, N. J., Oct. 1, week; Philadelphia, 8, week; Boston, 15, week.

Nat Goodwin: St. Paul, 26, 27, 28, 29; Cedar Rapids, Ia., Oct. 1; Des Moines, 2; Rock Island, Ill., 3; Decatur, 4; Evansville, Ind., 5; Vincennes, 6; Indianapolis, 8, 9, 10; Terre Haute, 11; Lafayette, 12; Ft. Wayne, 13.

Neil Burgess (Fred' Burgess, manager): N. Y. City (Pastor's), Sept. 3—Fall season; Baltimore, Oct. 15.

N. S. Wood: Washington, Oct. 1, week; N. Y. City, 8, two weeks; Grand Rapids, Mich., 22.

Oliver Doud Byron: Boston, Sept. 24, week.

Only a Farmer's Daughter (J. Frank, manager): Atlanta, Ga., 27, 28; Griffin, 29; Macon, Oct. 1, 2; Columbus, 3; Eufaula, Ala., 4; Selma, 5; Birmingham, 6.

Our Summer Boarders (Elliott Barnes, manager): Naugatuck, 27; New Haven, 28, 29; Ansonia, Oct. 1; Springfield, Mass., 2; Northampton, 3; Holyoke, 4; Lowell, 5, 6; Lawrence, 8; Portsmouth, 9; Portland, Me., 10, 11; Salem, Mass., 12; Fitchburg, 13.

Palmer-Ulmer '49 Co.: Galveston, 26, 27, 28, 29.

Princess Chuck Co. (W. J. Comley, manager): Denver, 24, week; Lincoln, Neb., Oct. 1; Council Bluffs, Ia., 2; Des Moines, 3, 4; Keokuk, 5; Quincy, 6; Louisville, 8, week; Cincinnati, 15, week.

Power of Money Co.: Newark, N. J., 24, week; Baltimore, Oct. 1, week; Columbus, O., 8, week; Detroit, 15, week.

Robson and Crane: Brooklyn, 24, week; Wheeling, W. Va., Oct. 1; Columbus, O., 2, 3; Indianapolis, 4, 5, 6.

Robert McWade: Cincinnati, Oct. 8, week.

Rhea (Arthur B. Chase, manager): Cedar Rapids, Ia., 27; Dubuque, 28; Winona, Wis., 29; Winnipeg, Oct. 1, week; Minneapolis, 8, week; Cleveland (opening New Park Theatre), 15, week.

Renfrow's Pathfinders: Mt. Clemens, Mich., 26, 27; Fenton, 28; St. Johns, 29; Ovid, Oct. 1; Holly, 2; Pontiac, 3, 4, 5; Ann Arbor, 6.

Rice's Surprise Party: Taunton, Mass., Oct. 2; New Bedford, 3, 4; Newport, R. I., 5.

Rice's Surprise Party No. 2: Utica, N. Y., 28; North Adams, Mass., 29; Burlington, Vt., Oct. 1; Ogdensburg, N. Y., 2, 3, 4; Watertown, 5.

Rehan's 7-20-8 Co.: Meriden, Ct., 27; Hartford, 28; Rockville, 29; New Britain, Oct. 1; Middletown, 2; Willimantic, 3; Norwich, 4; New London, 5; Newport, R. I., 6; New Bedford, Mass., 8; Fall River, 9; Taunton, 10; Providence, 11, 12, 13.

Rose Eytinge (Cyril Searle, manager): N. Y. City (People's), Sept. 24, week; Williamsburg, Oct. 1, week; Harlem, 8, week; Philadelphia, 15, week.

Roland Reed (Gustave A. Mortimer, manager): Lockport, N. Y., 27; Meadville, Pa., 28; Akron, O., 29; Cleveland, Oct. 1, week; Harlem, N. Y. (Mt. Morris), 8, week; Williamsburg, 15, week.

Romany Rye No. 1: Wheeling, W. Va., 26; Columbus, 27, 28, 29; Dayton, Oct. 1, 2; Terre Haute, Ind., 3, 4; Lafayette, 5, 6.

Romany Rye No. 2: Pittsburg, 24, week; Chicago, Oct. 1, two weeks.

Rose Lisle: Ft. Worth, Tex., 27, 28; Cleburne, 29; Waco, Oct. 1, 2; Temple, 3, 4; Lampasas, 5, 6.

Salsbury's Troubadours (C. J. Crouse, bus. agent): Cleveland, 24, week; Detroit, Oct. 1, 2, 3; Toledo, 4, 5, 6; Chicago, 8, two weeks.

Scott's Calamity Jane Co. (Alex. R. Webb, mgr.): Beloit, Wis., 29; Ripon, Oct. 1; Berlin, 2; Watertown, 3; Grand Haven, Mich., 4; Grand Rapids, 5; Flint, 6; Detroit, 8, week.

Sothern Comedy Co.: Toronto, 27, 28, 29; Hamilton, Oct. 1, 2; London, 3; Detroit, 4, 5, 6; Cleveland, 8, week; Pittsburg, 15, week.

Simms' Dramatic Co.: Mt. Pleasant, Ia., 24, week; Ft. Madison, Oct. 1, week.

Ten-Mile Crossing Co.: Waverly, 27; Scranton, Pa., 28, 29; Pittston, Oct. 1; Shamokin, 2; Mahanoy City, 3; Pottsville, 4; Reading, 5, 6; Easton, 8; Bethlehem, 9; Mauch Chunk, 10; Allentown, 11; Harrisburg, 12; Newport, 13.

Tillotson Co.: Moline, 27; Des Moines, 28, 29.

Thorne's Black Flag Co.: Providence, 24, week; Boston, Oct. 1, week.

Topsy Venn Co.: Brockton, Mass., Oct. 9.

W. W. Kelsey (W. R. Hayden, manager): St. Louis, Oct. 1, week; Cincinnati, Oct. 8, week.
Mr. and Mrs. Kendall Co.: Denver, Oct. 1, week; St. Louis, Oct. 8, four weeks.
Kiralfy Imperial Co. (Willie Ross, manager): Rochester, 27; Elmira, 28; Auburn, 29; Danbury, Oct. 1; Meriden, 2, 3; New Britain, 4; Middletown, 5; Hartford, 6.
Lingard Dramatic Co.: Lock Haven, 27; Cornwall, N. Y., 28; Wellsville, Oct. 1; Harrisburg, 2; Pottsville, 3; Bradford, Pa., 4; Bolivar, N. Y., 5; Olean, 6; Meadville, Pa., 8; Erie, 9; Titusville, 10; Jamestown, N. Y., 11; Oil City, Pa., 12; Newcastle, Pa., 13; Greenville, 15; Sharon, 16; Youngstown, O., 17; Cleveland, 18, 19, 20.
Lingard Comedy Co.: N. Y. City (Union Square), 30, one week; Brooklyn, Oct. 8, week; Boston, 15, six weeks; Philadelphia, Dec. 3, two weeks.
W. J. Scanlan (W. W. Kelly, manager): Elyria, 27; Akron, 28; Youngstown, 29; Sandusky, 30, 31; Milndale, Mich., 2, 3; Battle Creek, 4; Grand Rapids, 5, 6.
W. J. Scanlan (W. H. Power, manager): Milwaukee, Oct. 1, week; Chicago, Oct. 8, week.
Wilbur Opera Co. (Harry Kennedy, manager): Indianapolis, 25, week; Chicago, Oct. 1, week; Dubuque, Ia., 8, 9.
Wolfe's Dramatic Co.: Hutchinson, Kas., 27 to 29; Wichita, Oct. 1.
Wheaton Dramatic Co.: Winfield, Kas., 24, week; Arkansas City, Oct. 1.

OPERA AND CONCERT COMPANIES.

Abbey Opera Co. (C. D. Hess, manager): Philadelphia, 22, week; Easton, Pa., Oct. 1; Reading, 2; Lancaster, 3; Scranton, 4; Harrisburg, 5; Wilmington, Del., 6; Baltimore, 8, week; Washington, 15, week.
Abbey Opera Co.: Omaha, 27, 28, 29; Winona, Minn., Oct. 1, 2; Ispee; Oshkosh, Wis., 5, 6; Milwaukee, 8, week; St. Paul, 15, week.
Alhambra Bell-Ringers: Nepanee, Can., 27; Belleville, 28, 29.
Boston Ideal Opera Co.: Providence, Oct. 1, 2, 3; Boston, 15, week; Troy, N. Y., 22, 23; Albany, 24; Utica, 25, 26; Syracuse, 27, 28.
Chicago Ideal Opera Co.: Texarkana, Ark., 28; Marshall, Tex., 29; Galveston, Oct. 1 to 4; Austin, 5, 6.
Comique Mendelssohnians: (Jennie Kimball, manageress): Albany, 27, 28, 29.
Dunleavy's Tennesseans: Canton O., 29; Cadiz, Oct. 4, 5.
Emma Thursby (Concerts): Scranton, Pa., Oct. 1.
Hess's Standard Opera Co.: Chicago, 24, two weeks. Cincinnati, 8, week; St. Louis, 15, week.
Pat Templeton Co.: Kansas City, Mo., Oct. 1, 2.
Pond's Opera Co.: Washington, 24, week; Pittsburg, Oct. 1, week; Philadelphia, 8, two weeks.
Gray's French Opera Co.: N. Y. City (5th Av.), Sept. 29, three weeks.
Gray's Opera Co.: Richmond, Va., 27, 28, 29.
Holman Opera Co. (J. C. Conner, manager): Guelph, 26, week (Fair); Kingston, Oct. 1, week (Fair).
McNeill Family: Hodgon, O., 27; Burbank, 28; Seville, 29; Manchester, Oct. 1; Randolph, 2.
McCaull's Opera Co.: Boston, 17, two weeks; Brooklyn, Oct. 1, week.
Leon St. Quintin: New Orleans (Spanish Fort), August 1—Summer season.
Mowis Haun: Lowell, Mass., Oct. 1; Boston, 2; Lawrence, 3, 4; Springfield, 5.
Wilson Opera Co.: Port Jervis, N. Y., 27; Orange, 28; Allentown, Pa., 29; Mauch Chunk, Oct. 1; Easton, 3, 4; Tyrone, 5; Bellefonte, 6.

MINSTREL COMPANIES.

Armstrong's: Richmond, Ind., 27, 28. Indianapolis, Oct. 1, 2, 3.
Bates': Marblehead, Mass., 27; Gloucester, 28; Peabody, 29; Boston, Oct. 1, week; Beverly, 8; Ipswich, 9; Amesbury, 10; Newburyport, 11; Portsmouth, N. H., 12; Farmington, 13; Dover, 15; Great Falls, 16; Biddeford, Me., 17.
Bowers and Mack's: Bertown, Wis., 28; Cassville, 29; Bloomington, Oct. 1; Glen Haven, 2.
Callender's New Colored (William Welch, mgr.): San Francisco (in Uncle Tom), 17, two weeks.
Callender's No. 2: Watsonville, 27; Santa Cruz, 28; Ogden, Utah, Oct. 8.
Dupree and Benedict's (C. H. Duprez, manager): Woonsocket, R. I., 27; Springfield, Mass., 28, 29; Meriden, Ct., Oct. 1; New Britain, 2; Naugatuck, 3; Ansonia, 4; Birmingham, 5; Stamford, 6.
Haverly's Mastodon: Louisville, Oct. 1, 2, 3, 4; Nashville, 5, 6; Memphis, 8, 9, 10.
Ed Henry's: Alliance, O., Oct. 8.
H. B. Leavitt's Gigantean: Glen's Falls, N. Y., 27; Ballston, 28; Albany, 29.
New Orleans: Martinsburg, W. Va., 27; Frederick, Md., 28; Hagerstown, 29.
Thatcher, Primrose and West's (G. T. Clapham, mgr.): Baltimore, 24, week; Reading, Pa., Oct. 1; Trenton, N. J., 4; N. Y. City, 15, four weeks.
Robinson's: Fall River, Mass., 27; New Bedford, 28; Middleboro, 29; Plymouth, Oct. 1; Brockton, 2.

VARIETY COMPANIES.

Castle's Celebrities: Louisville, 24, week: Indianapolis, Oct. 1, week; Bradford, Pa., 8, week; Buffalo, 15, week; Toronto, 22, week.
Casaby's Co.: Trenton, N. J., 27; New Brunswick, 28; Paterson, 29.
Davene's Attractions: Pittsburg, 24, week: Indianapolis, Oct. 8, week.
Evans, Bryant and Hoey's Metrons: N. Y. City, 24, week; Brooklyn, Oct. 1, week; N. Y. City, 8, week; Philadelphia, 15, week; Baltimore, 22, week.
Hyde and Behman's Co.: Chicago, 17, three weeks; Logansport, Ind., Oct. 8; Richmond, 9; Dayton, 10, Springfield, 11; Columbus, 12; Steubenville, 13.
Howard Athenæum Co.: Brooklyn, 24, week; New York, Oct. 1, two weeks; Philadelphia, 15, week.
Ida Siddons' Blondes: Freeport, Ill., 27; Bloomington, 28; Decatur, 29; St. Louis, Oct. 1, week.
Lafferty-Wilson Co.: Danville, 27; Lewisburg, 28; Williamsport, 29; Catawissa, Pa., Oct. 1; Hazleton, 2; Dalton, 3; Audenreid, 4; Weatherly, 5; Tamaqua, 6; Mahanoy City, 8.
M. B. Leavitt's Rentz-Santley Novelty Co.: Washington, 24, week; Harrisburg, Pa., Oct. 1; Easton, 2; Hazleton, 3; Shenandoah, 4; Wilkesbarre, 5; Scranton, 6; Philadelphia, 8, week; Newark, 15, week; Brooklyn, 22, week.
M. B. Leavitt's All-Star Specialty Co.: New York, 24, week; Baltimore, Oct. 1, week; Pittsburg, 8, week; Chicago, 15, week; Indianapolis, 22, week.
M. B. Leavitt's Burlesque Co.: Bridgeport, Ct., 27; Ansonia, 28; New Haven, 29.
Sullivan's Mallonev's Rapple Co.: Hartford, 24, week; New Haven, Oct. 1, week; Albany, 8, week; Troy, 15, week; Philadelphia, 22, week; Reading, Pa., 29; Lebanon, 30.
Manchester-Jennings Co. (H. W. Williams, proprietor): Milwaukee, 24, week; Chicago, Oct. 1, two weeks; Indianapolis, 15, week.
Nugent's Metropolitans: Greenwich, N. Y., 24, week; Schuylerville, Oct. 1, week; Ft. Edward, 8, week; Ticonderoga, 15, week; Middlebury, Vt., 22, week.
Pat Rooney Co.: Cleveland, O., 27, 28, 29; Pittsburg, Oct. 1, week.
Tony Pastor's Own Co.: Philadelphia, 24, week; Trenton, N. J., Oct. 1; Paterson, 2; New Haven, Ct., 3; Springfield, Mass., 4; Worcester, 5; Providence, R. I., 6; Brooklyn, 8, week; Baltimore, 15, week; N. Y. City, 22—Winter season.
Trocadero Co.: St. Louis, Oct. 1, week; Cleveland, 8, week; Bradford, Pa., 15, week; Buffalo, 22, week.
Two Johns Co.: Hartford, Ct., 24, week; New London, Oct. 1; Yonkers, N. Y., 2; Bridgeport, Ct., 3; New Brunswick, N. J., 4; Wilmington, Del., 5; Annapolis, Md., 6; Washington, 8, week.

MISCELLANEOUS.

Dowlan and Kennedy's Bright Lights: Buffalo, 24, week; Baltimore, Oct. 1, week; Detroit (White's), 8, week; Louisville, 15, week; Indianapolis, 22, week.
Emerson's Humorous: Ware, Mass., 27; Fitchburg, 28; Milford, Oct. 1; Nashua, N. H., 2; Suncook, 3; Pittsfield, 4; Laconia, 5; Lake City, 6; Franklin Falls, 8; Concord, 9; Petersburg, 10; Keene, 11.
Haverly, Geo. Bartholomew's Equine Paragons: Philadelphia, Sept. 10, three weeks; N. Y. City (Consolidated), Oct. 1—indefinite engagement.
Harry Dowton's Humpty Dumpty: Chicago, Ill., 24, week; Lafayette, Ind., Oct. 1.
Queen Humpty Dumpty: Bath, N. Y., 26, 27, 28; Athens, 29; Brockport, Oct. 4; Canandaigua, 5.
Sam and Payson's Panorama: Rochester, N. Y., 27, 28, 29; Auburn, Oct. 3, 6; Syracuse, 8, week.

CIRCUSES.

Adam Forepaugh's: Zanesville, O., 27; Cambridge, 28; Wheeling, 29; Pittsburg, Oct. 1, 2; McKeesport, 3; Uniontown, 4; Connellsville, 5; Mt. Liberty, 6; Indiana, 7; Washington, 9; Altoona, 10; Hollidaysburg, 11; Lock Haven, 12; Williamsport, 13—three days.
Barnum's: Watertown, Wis., 27; Milwaukee, 28; Fond du Lac, 29; Oshkosh, Oct. 1; Stevens Point, 2; Eau Claire, 3; Stillwater, Minn., 4; St. Paul, 5; Minneapolis, 6; Dubuque, Ia., 8; Waterloo, 9; Cedar Rapids, 10; Rock Island, Ill., 11; Galesburg, 12; Burlington, Ia., 13; Des Moines, 15; Ottumwa, 16; Keokuk, 17; Quincy, 18; Louisiana, 19; Hannibal, 20.
Carey and Carver's Wild West: Akron, O., 26, 27; Cleveland, 28, 29; Omaha, Oct. 27—close.
Cook's: Greenfield, Kan., 27; Girard, 28; Joplin, 29; Galena, Kan., Oct. 1; Ottawa, 2; Humboldt, 3; Independence, 4; Winfield, 5; Wellington, 6; Wichita, 8; McPherson, 10; Marion Centre, 11; Emporia, 12; Florence, 13.
Forepaugh's: Warrensburg, Mo., 29; Pleasant Hill, Oct. 1; Holden, 2; Carthage, 3; Nevada, 4; Ft. Scott, Kan., 5; Fredonia, 6; Denison, Tex., 8; Gainesville, 9; Sherman, 10; Paris, 11; Clarksville, 12; Bonham, 13; Sulphur Springs, 15; Carthage, N. Y., 26; Leaville, 29; Port Leyden, Oct. 2.
Wilson, N. C., 27; Goldsboro, 28; Wilmington, 29; Marion, S. C., Oct. 1; Florence, 2; Sumter, 3; Columbia, 4; Chester, 5; Charlotte, N. C., 6; Durham, 8; Greensboro, 9; Salem, 10; Salisbury, 11; Morgantown, 12; Asheville, 13; Statesville, 14; Concord, 15; Spartanburg, S. C., 17; Union, 18; Newberry, 19; Laurens, 20; Abbeville, 22; Anderson, 23; Walhalla, 24; Greenville, 25; Gainesville, Ga., 26; Atlanta, 27.
John Robinson's: Livermore, Cal., Oct. 1; Modesto, 2; Merceds, 3; Fresno, 4; Seymour, 6; Anaheim, 8; Wilmington, 9; Los Angeles, 10; Colton, 11; Tucson, Ariz., 13; Benson, 15; Lordsburg, 16; Deming, 18; El Paso, 19.

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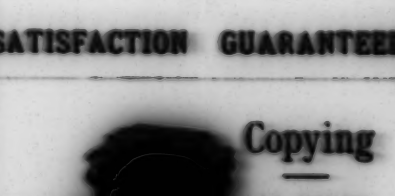

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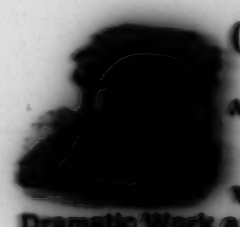

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XVI.

Now, for several seasons a rough-and-ready, humming, elephish soubrette, full of life, energy and talent and voice, the latter all untrained and the former exuberant, had made herself first favorite with the butcher-boys of the pit at the "little Olympic," a small theatre managed by an old English actor called Mitchell. Comedy, extravaganza, farce, burlesque and English opera on the half shell were the staple commodities in the line of amusement to be had at Mitchell's shop, and he had gathered round him a few very clever people who could turn their hands to almost anything in the compass of the drama in its widest sense. Mary Taylor, the favorite above-mentioned, after whom pilot-boats, ferry-boats, trotting horses and fire engines were called, and whose name now will call up pleasant remembrances in the heart of many an elderly Gothamite, was the leading lady. She acted the Lady Gay Spankers in the comedies, the distressed damsels in the melodramas, the mischievous chambermaids in the farces, the breeches parts in the burlesque and the prima donne in the operas; and she acted them all in exactly the same style and manner—namely, she was Mary Taylor as natural as life in each and every part, as, indeed, is the wont of more pretentious actresses than dear, jolly, pleasant Mary Taylor—"Our Mary," as the fire-laddies and butcher-boys of New York used affectionately to call her. Even as "Our Mary" was the female "cynosure of neighboring eyes" at the little Olympic, so was Charlie Walcot the male "glass of fashion and mould of form, the observed of all observers." He, too, enacted the Charles Courtlys in comedy, the Rubaldo the Resolute in melodrama, the Jeremy Diddler in farce, the Fur bonds in burlesque, and the Elviras and Thaddeuses in opera, for all which various and versatile work these two were paid at the munificent rate of $30 per week to the lady and $12 to the gentleman. Be it observed in passing that these were the "good old times," "palmy days," "the times when we had actors, begad." Now, in the plentitude of managerial stultivity, to coin a word for one quality of mind common among managers, but unknown to other speculators, Mr. Hamblin, dazzled by the popularity won by Mary Taylor in burlesque and semi-opera, and opining, after the wont of managers, that the public is an idiot, whom to cozzen, you need only give its favorite toy, even if in another shape, as if one should offer to a cavalryman artillery in war time, a child's toy pistol as a weapon, bethought him to engage her as leading lady at the Park Theatre, in which uncongenial atmosphere of dignity and pomp the lively singing soubrette froze to a statue, and froze the audience out as well.

Next in ascent of that vertebral column of New York, Broadway, was the theatre on Chambers street, just fronting the park. An English low comedian of the Jack Reeves school—in fact an imitator of that great original—was proprietor and manager of this theatre when Frank and his brother landed on the soil of Democracy and Plutocracy. Burton was a wonderfully humorous actor and exceedingly coarse, carrying his suggestive actions to a pitch that would not be tolerated at the present day, when "we have no sterling actors, sir! only cuff shooters, begad, sir!"—but when, also, we have no bawdy buffoons, either, although we may have circus clowns and negro minstrels in the places that comedians ought to fill. Still, if we have lost Wright, Reeves and Burton, we have gained the power of bringing our wives, daughters and sisters to the play without the assurance that their delicacy will be shocked by some filthy action of the "funny man," who considers himself above the line of common decency.

But, when Burton restrained himself from vulgarity, which, after all, was more the fault of the school than of the actor, he was a great artist. His Captain Cuttle, in Dombey and Son, will live for ever as the true embodiment of Dickens' conception, and his Toodles, which until he took hold of it and built it up was merely a small part in a stupid melodrama called The Farmer's Daughter, was as much of a creation in its way as the Lord Dundreary of Edward Sothern; and, strange to say, both originated alike, being elaborated from parts in pieces nowise intended by their authors to be funny. Burton had a tower of strength beside himself in the genial, generous, gifted and gallant John Brougham, who, though not really great either as actor or author, was so generally acceptable in both capacities, and so gracious a companion off the stage, that he was a more powerful aid than many a far more accomplished man. Brougham was an Irishman, originally a coach-painter, a son or nephew of the matron of St. Stephen's Hospital in Dublin. He was well educated, and had the manners of a gentleman, as was evidenced by his acting of Sir Lucius O'Trigger and Captain Murphy Maguire, both of which parts he played as befitted the rank and social aspect of the characters.

The first theatre that Frank and Will L'Estrange chanced to enter was Burton's. At that time an adaptation of Dickens' novel, "Dombey and Son," written by John Brougham, was running, Burton playing his justly celebrated part of Captain Cuttle, Brougham the choleric Joe Bagstock and the pretentious Jack Bunsby, both; and Oliver Raymond, who from his success in the part of Toots, was called Toots Raymond till the day of his death, Toots. Mrs. Brougham, a fat, fair and fiery lady, with bright black eyes and the beam of a Dutch Galliot, was the Susan Nipper, playing it very well and looking it not at all. George Jordan—handsome George—who died in London after, in the odor of dramatic sanctity, was the "man with the teeth," Carker. Mr. Dombey was impersonated by a man of the name of Lynne, who was Dombey himself, and resolved neither acting nor making up, as the other parts were filled equally well. It will be remembered that Frank and Will had had a dear and well beloved brother on the stage, and the feelings of both were very far from having recovered their tone, so on the first evening they had entered [illegible] the vests of Capt. Cuttle came to their ears in the pitiful iteration of "Wally; poor Wally, drownded, ain't he," it was no wonder that the boys broke down and left the house, crying bitterly, to the amusement and amazement of the audience. But they were only kids after all.

As may be imagined from the sleigh-riding episode, the very opportune supply of cash, though agreeable, was not lasting, and a very short space of time saw Frank and Will L'Estrange once more face to face with starvation. No more windfalls came in their way, save an occasional dollar put in Frank's pocket by George Loder's kindness, in the way of playing the big drum and cymbals in some concert or singing a ballad or a glee at some public dinner, and that was barely enough to keep a roof over their heads. At last the end came. For three whole days the lads walked Broadway without anything to nourish their youthful frames but peanuts and whiskey—the peanuts being so cheap as to come even within the very limited resources at their command, and the whiskey being, as always, attainable, for one can get drink freely when food is at a premium, it being the right thing to treat to liquid but bad taste to treat to solid articles of diet.

Three days on peanuts and whiskey would bring most people to their senses, and at last the boys reluctantly determined to part company. Frank, as having the most resources, made up his mind to try it on a while longer, to see if fortune would not favor his endeavors, while Will, whose accomplishments were limited by his sailor work, shipped before the mast in the old liner packet, the *Patrick Henry*, to make the trip to Liverpool and back. Poor boy! In the depth of Winter he sailed, without a kit, except the shore-going clothes he stood up in—no pea-jacket, no sea boots no oilskins, nothing that a seaman ought to have. "A light heart and thin pair of breeches," as the song says. Well, they parted, and Frank was alone. As he trudged up Broadway on his return from seeing his brother off he listlessly stopped to read the posters at the entrance of the Broadway Theatre, on the corner of Antony street (now Worth). The then celebrated Seguin Opera company was announced to perform Balfe's new spectacular opera, The Enchantress, and a line at the bottom of the bill arrested his attention. It ran thus: "A few gentlemen who can read music and have good voices wanted for the extra chorus."

Frank bethought him. Here was at least a chance to eat! And he went straight to the stage door, where he found a crowd of shabby-genteel folk on the same errand as himself. The lot were ordered up into the green-room, where Mrs. Seguin, the prima donna, was trying the voices of the applicants, and also trying to teach those already enrolled, in the intervals between her scenes on the stage, where a full rehearsal was going on. Frank was, of course, at once accepted, and a part being given to him, the practice proceeded. On the second day, however, Mrs. Seguin was wanted on the stage, and Mr. Leach, the baritone of the company, took her place as chorus-master. By and bye he, too, was wanted, whereupon Mrs. Seguin, in despair, cried out: "Is there anybody here who can play the piano?" Fired with a noble ambition, Frank took his courage in both hands and answered:

"Yes, Mrs. Seguin; I can—a little."

"Then for Heaven's sake come and play this chorus" (the well-known "Ever be happy and light as thou art," sung by the pirate crew). Frank sat down to the piano and, although very nervous at first, managed so well that Mrs. Seguin, with that instinct of the artiste that enables a true musician to recognize capability, resigned the direction of the chorus into the 'prentice hands of the youthful teacher, who found his naval training of the greatest benefit to him—as, in truth, an officer is an officer whether on field, quarterdeck or stage; whether he command soldiers, sailors, or singers. "It's his to command, theirs to obey," and it was truly Frank's experience in the navy that made him what for some time after he was, the confessedly best chorus-master in the City of New York.

The opera was produced and was successful, and on the first salary day Frank, who had engaged for the modest salary of eight dollars per week, found that the envelope handed to him by the treasurer contained twelve dollars, and his name was announced officially on the bills as Chorus Master. The lad was jubilant; twelve whole dollars; it was wealth unbounded. He felt as if he would have scorned to call the President of the United States his maternal uncle. How big it looked to him now, and what a trifle he would have thought it in his days of gold lace and splendor. However, it meant lodging, food and clothes to him now, and his one regret was that poor Will was freezing to death at the weather-earing while he was warm and snug in bed. But that could not be helped now. Meantime he had found out what men did to make a living, and he determined to cast away all vain regrets and to make himself as useful and as happy as he could.

After the run of The Enchantress, Fra Diavolo was given, and Frank was entrusted with the part of Matteo, the old innkeeper, father of Zerlina. The question now was how to look old enough. He was slight, almost to emaciation, and looked, as he was, a mere stripling. So he stole a pillow from his bed and stuffed it into his doublet, got a gray wig with lots of hair in it, lined his face till it resembled a gridiron, and succeeded in making up to look like a large-sized monkey of the striated kind, commonly called a ribnosed baboon. Nevertheless he was thought to be very good in the part, and on the departure of the opera company he was engaged by the manager of the theatre, the late excellent comedian and jolly good fellow, William Rufus Blake, as chorus-master and respectable utility actor for the rest of the season, during which he played with Forrest, Lola Montez, Miss Davenport (Mrs. Lander, the original of Dickens' Infant Phenomenon) and others of the stellar firmament of that remote period, and proved himself to be probably the worst stick that ever stuck in his parts. Truth to tell, Frank was a very bad actor, and it was many a year before the shell, so to speak, cracked and left his limbs free to express the feelings of his heart or the ideas of his brain. But if he was a bad actor he was a good singer, and it being then the fashion to play musical pieces and farces, he didn't lack practice, and as Frank Osbaldiston in Rob Roy and such parts he was favorably received. Besides, he had the knack of making friends, and many a piece of bad acting was condoned by the management because Frank was a favorite and, as the phrase went, "so very much of a gentleman."

Then, as a musician, he was a revelation. For the most part, the leaders of orchestras in New York at that time were what is known in the craft as "duffers"—men who could scrape the fiddle and take up a cue, but who could not write a note for their own hands, nor teach a singer the simplest song. The well-known John Collins, the Irish actor and tenor singer, came over to produce a piece called Paul Clifford, which was full of music as an egg is full of meat, and which strained the very limited powers of the leader of the band at the Broadway Theatre, a lame man high Roberts, even to bursting. In fact, he could not get the piece ready. In the emergency Frank was appealed to by Collins, and the lad incautiously asserted that he would bet he could have the piece all ready, so far as the music went, in a fortnight, if it was left to him. Collins took the bet, and the piece was played on the night announced with glorious success for the chorusses and incidental music, but not quite so triumphant for the star, whose rich brogue did not suit over well the gay and dashing English highwayman, Paul Clifford. In fact, a roar of laughter generally accompanied the dignified exit he used to make when after robbing the party, he politely escorted the heroine to her coach, offering his arm in cavalier fashion, with the words, as he pronounced them, "Allow me to offer ye the support of me arrum." Collins paid his bet like a man, and Frank spent the money (twenty dollars) like a fool, as usual. But the credit he got for the production was worth a Jew's eye, and led to many a good engagement in the future.

(To be continued.)

London News and Gossip.

LONDON, Sept. 15, 1883.

"Be hit hever so 'umble there's no place like 'ome." Thusly I chirped as the Flying Scotchman deposited me at Euston Station, and I once more caught the scent of a fragrant fusee. It was late, so I hastened to my favorite bunking place, viz.: the Horse Shoe, on Tottenham Court road, and put away one of those excellent dinners that one gets there for 3s. 6d. After allaying the pangs of hunger I toddled out to see what was on the theatrical tapis. I first went to the Gaiety, as I wanted to learn somewhat of the loving Lillian; but I had prophesied rightly when I told you, a few weeks back, that she would probably be restrained from singing here, and also that she would be an utter failure. As you know, Virginia was abruptly withdrawn from the boards of the Gaiety, and The Critic substituted. Some time ago a hearing of the action of Henderson vs. Russell was had. After the contract between the plaintiff and defendant had been read by Mr. Byrne, the Judge made an objection to the effect that: How could Miss Russell's singing in London injure the plaintiff in such a manner that he could not be compensated by damages; that, supposing she had agreed to sing at the Drury Lane, and despite that contract were to sing at the Criterion, he might have granted the injunction, because the former theatre would suffer by the attraction of Russell at a rival establishment; but he could not see how, by singing in London, she should injure an American manager except as he could estimate in damages. He further said that as he (the Judge) read the contract it implies that the defendant should not sing for any other manager in the United States, and his idea was strengthened by the fact that the cities were mentioned where she was supposed to perform. After a good deal of legal twaddle, which one generally hears in a case like this, the Judge averred that in restraining her from singing in London she might appear in Paris or Milan, and, more than all, as Henderson, after making Miss Russell agree to not perform for any other manager, and then, without her knowing it, transferred her over to other managers, viz.: Brooks and Dickson, it was clear proof on his own showing that Henderson and not Russell had broken the contract. The Judge did not see any reason for granting an injunction, because the defendant was not singing for another manager in America, and because Henderson is only entitled to damages for Lillian's loss. He wanted the plaintiff's counsel to prove to him that it was a case for an injunction; that Russell's services are so valuable that damages will not compensate for them, and that she may accept any engagement in England until the hearing of the action in November.

As to her own popularity here, I must say that, despite the glowing account of a grand triumph and success which one recently returned from London to America has been telling to the "Usher," some few weeks ago, Miss Russell's appearance here was not a success. I was present at her debut before the London public, and as long as I remained in London I dropped in frequently to see how the show was working. If she had appeared at the beginning of the season, when the young swells are all in town, they perhaps might have pushed her forward into notice. As it is, the verdict goes forth just as I gave it to THE MIRROR—viz.: that "she is rather pretty and has the remains of a good voice which was never well cultivated."

The Covent Garden promenade concerts have begun again, and the managers are really doing a work of charity in giving to the impecunious lovers of music the treat they do for a shilling. Gwyllyn Crowe is conductor again this year, and ably leads the splendid orchestra of one hundred performers, consisting of the best from the Philharmonic and Grand Opera orchestras. Imagine a programme in which were the overtures from William Tell, Merry Wives of Windsor, Satanella, a pot-pourri of Carmen, the march from Le Prophete, Handel's Largo, and the Pizzicato from Delibes' Sylvia—all for one shilling! I only have mentioned the instrumental music. Why, the Tell overture, as I heard it played there last evening, was worth two shillings. The only pity is that if one is thirsty or longs for a weed, one must go into the adjoining hall to enjoy those luxuries, and so lose the music. If the concerts were only constructed on the plan of Kuster and Bial's (as it used to be in the days when Wilhelmj and Deegremont played there), or of the Wiener Garten in San Francisco—but one can not have everything in this world, so we forego the so-called "American drink," which, needless to say, is totally foreign to anything in the beverage line ever concocted by a Yankee barkeeper; eschew the fragrant Havana and snuff our ears to a wider extent that we may thereby catch every note that comes from the grand orchestra.

The Fisheries Exhibition has progressed so far as to keep open during the evening, when the extensive premises, lit with hundreds of electric lights, present a beautiful effect. But with the opening of the Fisheries there has come to the place an influx of the nauseating element which renders the Westminster Aquarium a place unfit to take a lady to after dark. Soon the Fisheries will be of the same ilk.

Gussie Harris has struck it again in Freedom, of which he and G. F. Rowe are the authors. Though not to be compared to Youth it will have a successful run, because it includes a cast who can make the most possible of their allotted parts, and because it is mounted and dressed in such a manner as to be a gorgeous sight even to the most caustic critic. I suppose you will soon have it in New York. Cazzy or Brooks and Dickson will have it; so I'll give you a skeleton edition of the plot. The scene is laid in Egypt. Constance Loring, a banker's daughter, is the fiancée of Ernest Gascoigne; but Constance is a pretty girl—so pretty, in fact, that Mohammed Araf Bey, who is attracted by pretty girls, like all of those wicked old Mohammedans, falls in love with her, much to the displeasure of his wife, Suleima. When the curtain rises, Ernest arrives with a lot of slaves whom he has rescued at sea, and the stage presents a beautiful picture of an Egyptian bazaar. People are selling their goods, beggars are praying "backsheesh" of every passer-by; camels, mules, donkeys and attendants enliven the scene, all being in native costume. Araf declares the slaves to be the lawful property of one Sadyk, a trader. Ernest asserts that the sea is the true Briton's inheritance, and declares these slaves to be free, adding, amid frantic applause from gallery and pit, that "if the odds were ten thousand to one, he would shed his last drop drop of ber-r-lud in honor of his country's flag." He defies the Egyptian forces. The first scene of the second act is a ruined mosque, where Araf Bey is conspiring an attack upon the English residents. The second scene is the English consulate. It is the wedding-day of Ernest. Dancing-girls perform an Eastern dance, and Gascoigne and his sailors appear laden with flowers for the bride. Suleima is brought in on a sedan chair, bringing a costly present for the bride, and all augurs well for the couple's future happiness. Sudden tidings of a rising among the natives causes Ernest to be summoned to his ship. Constance accepts the use of the sedan offered her by Suleima, and, as prearranged in the conspiracy, is carried off to Bey's palace. Then comes the gunpowder work. The consulate is besieged and the English, led by Ernest, bravely defend themselves, and so the drop falls and the spectator rushes to the buffet to find a clove sufficiently strong to eradicate the smell of powder.

The curtain rises for the third act and discloses a hut by a brook. There is a little funny business here, and then the hut gives place to the second scene, in which is shown the interior of Araf's palace. Constance has been drugged and is just "coming too" at the beginning of this act and finds that she is a prisoner. Sulcima appears, and after the manner of womankind in general, she curses Constance for being better looking than herself. She furthermore requests that she (Constance) release her husband (Araf) from the spell which her beauty has woven around him. Constance asserts her innocence so successfully, with such a copious interspersion of tears and sighs, that Mrs. Bey is convinced of her innocence of any intentions toward her husband and vows that if it is possible she will save her. Constance is then visited by Bey, who tells her that her father and Ernest are both dead, and offers her his own love. He is about to embrace her when Ernest, who has been climbing around until he reached the palace, suddenly jumps through the window and commands the villain to "unhand her!" More applause, and of course Ernest is captured. He is fettered and delivered to Sadyk, the slave trader, who has been longing to have his revenge upon Ernest for taking his slaves in the first act. Suleima keeps her promise and releases Constance and Ernest, locks the doors, imprisons her husband, and when that worthy would run after Constance the wife very justly stabs him to the heart. The scene changes to a view of the exterior of the palace by moonlight. Ernest and Constance are escaping to boats which are waiting for them, when suddenly a host of Sadyk's followers and Araf's servants come upon them, and in the ensuing struggle Ernest is taken prisoner a second time. Constance has jumped into the river, when Mr. Andrew Jackson Slingsby, of Texas, plunges in after and rescues her. The first scene of the fourth act shows a rock tomb where Mr. Slingsby and friends are plotting to rescue Ernest, who has been carried off to the desert by Sadyk.

"The Great Temple of Rameses" is the next scene, and the spectacle here is really grand. There is a long procession of slaves, male and female, accompanied by mules, camels and donkeys. Last of the line of slaves is Ernest, looking as if he were en route to the Morton House (exterior); after a few unsuccessful attempts to play Hamlet in Kankakee, Ypsilanti and Kalamazoo, Sadyk refuses to give him a drop of water until he has humbled his haughty spirit, and as Jersey Lightning or Dry Monopole are unknown in Sahara poor Ernest feels very dry. A child pities him and gives him a draught from its bottle. Sadyk, furious at this, would lash the innocent with a whip, but the ever gallant Ernest seizes it before the lash can touch it and restores it to its mother. Evidently Ernest is "in for it;" but at this period an English ship is approaching. The ship comes in and Sadyk's men surrender. Ernest and Constance are restored to each other and the curtain descends upon the husband's hope that "England's relations to Egypt may long be held in the name of humanity, justice and freedom!"

Needless to say that Ernest was played by Augustus himself, and played admirably. George F. Rowe was the "Gentleman from Texas," and Harry Jackson was good as usual as Jacob Blompet, a comedy part. I must mention the acting of Sophie Eyre, who was excellent as Suleima. To produce Freedom in New York in anything like the style in which Mr. Harris puts it before the public, it would be necessary to have the stage of Niblo's, and unless the piece were mounted and dressed as here, it would, I am afraid, prove a failure; for there is much padding and bombast in the play, and Ernest has to utter a good deal of patriotic rubbish and gush.

ZIG.

Professional Doings.

—Edmund T. Abenheim asks us to correct the statement that he has left Kelly and Russell.

—Fred Lotto is engaged as comedian and stage manager for the season of the Rathbun in Chicago and this city.

—Mooney is in rehearsal at the Fifth Avenue. It will run two weeks, after which Ruy Blas (Fechter's version) will be done for a fortnight or more.

—On Monday evening next the Abbott Opera company open the new Opera House at Eau Claire, Wis. The boxes were readily sold at $150 each.

—Mrs. Charles Burke, wife of the comedian now playing with John A. Stevens, presented her husband with a twelve-pound son and heir Tuesday night.

—The newly-opened Coliseum Theatre in Cincinnati will remain closed during the present week, to complete some needed improvements.

—Lizzie McCall intends starring this season, and will probably set out in the middle or toward the end of October. She is now engaging a company.

—Roland Reed's season thus far has exceeded the expectations of Manager Mortimer. On Oct. 8, Cheek will be seen at the Mount Morris Theatre, Harlem.

—It is stated that Mr. Abbey deposited $160,000 in London during his visit there, as a guarantee for payment of the artists engaged by him for the new Metropolitan Opera House.

—The Broadway front of the Fifth Avenue Theatre threatens to rival the Square as a professional promenade. On a fine day quite a gathering of old-time favorites are to be seen collected there.

—The Josephine Riley company, which has been in active rehearsal at Robinson's Opera House, Cincinnati, during the past week, inaugurated a new opera house at Prospect, Ohio, on the 26th.

—Charles Frew is having great success in his second season with Our Summer Boarders. His Alderman O'Shaughnessy is the feature of the piece, and the provincial scribes give him very flattering notices.

—C. P. Flockton opens with his Flying Dutchman at the People's Theatre on Oct. 15. Helen Bancroft and T. H. Glenney, the author, will be in the cast. Care is being used in getting up the scenery.

—There is no truth in the report that Lydia Thompson will bring to America with her company the right to perform F. C. Burnand's new burlesque, Ariel. Townsend Percy claims the copyright in the United States.

—The windows of the publishing houses and photograph dealers are already filled with portraits of Henry Irving and Ellen Terry in various positions; and the faces and figures of the London Gaiety beauties are becoming familiar to us.

—Excelsior must have an invigorating effect upon all connected with Niblo's. Manager Gilmore purchased a horse, and now the boys at either side of the stage are to hold a picnic on Sunday next, which will be attended by all, coryphees included.

Manager J. H. Russell, of the Adah Richmond combination, is in a receipt of a new play from the pen of Joaquin Miller, entitled Tally Ho. The piece will be put into immediate rehearsal, and if at all meritorious, will soon be presented by the company.

—Louis H. Haywood will begin a starring tour next month in the South, playing in Our Boys and other well-known comedies. He will be supported by Josie Robinson. The opening date is Norfolk, Oct. 12. State Fair week he will play in Raleigh, N. C.

—The offices of the Madison Square management are still in the hands of the carpenters and decorators, and as evidence of the desire on the part of managers to keep up to the times in the business department, almost every theatre in the city is provided with good accommodation for official routine work. This is as it should be.

—Any person going around to the various box-offices during the week will be surprised at the continual stream of people anxious to secure seats. Some of the theatres in New York are now playing to business seldom, if ever before, known in the records of the houses. It is a sure sign that when the popular taste is tempted, fortune will attend upon the tempter.

—John P. Smith has collected a strong company to support Marie Prescott in Belmont's Bride. It includes among others Eben Plympton, William Davidge, Jr., Leonard S. Outram, Lillian Andrews and Maggie Harold. The scene is laid in Kentucky during the war. New scenery is being painted. The first stand will be Jersey City. Newark follows.

—Joseph Brooks states that all the attractions controlled by his firm are doing well. The Merry Duchess is doing such a large business that the production of the Soldier's Wife is indefinitely postponed. When the run of the former ends, the latter will be presented by a stock company. They have made contracts with actors of the front rank, and although rumors of the cancelling of contracts are continually abroad, they are untrue.

—Arrangements are being made to place the Hoop of Gold on the road. It was so successful in Brooklyn, that great expectations have been based upon it. Charles Overton is engaging a first-class company, and has received numerous applications from well-known people. They open Oct. 23, at Whitney's Opera House, Detroit. It is uncertain as yet whether Leslie Allen will go along with it, as Brooks and Dickson are not inclined to cancel his contract with them.

—The competitive examinations, for the year 1883, at the Paris Conservatory of Music and Dramatic Art, were held in the Conservatoire building during the last week of August. An unusually large number of prizes and honorable mentions were awarded in the departments of Tragedy and Comedy. It may not be generally known that this government school is the stepping-stone to the best appointments in some of the theatres subventioned by the Government. The successful candidates for the first prizes, both Tragedy and Comedy, are entitled to an immediate appointment at the Theatre Français—the universally recognized, most perfect company, not only in France, but throughout the world. We are sorely in need of some such school in this country, in which better training and, especially, grander opportunities for studying the stage as an art could be afforded, free of expense, as in France, to those who show a natural taste and ability for the stage.

Recollections of Jerome Park.

"Doubtless the Deity could have made a handsomer animal than a thoroughbred racer; but, as doubtless, the Deity never did." This contentious remark was addressed to me one bright June day a year ago, by an Ingersollian friend, when I was on my way to witness our closing races for the Spring season at New York's Jerome Park race-course, which place of American renown corresponds in its salient points to London's Epsom. The day was simply perfect. The sun shone brightly, and there was just enough Summer breeze blowing to flutter the "ribbons and bobbins," as Lear puts it, of the gaily-dressed ladies en route to Jerome. There was a time when it was considered bad form for aristocratic American women (for we have "aristocratic" women, spite of our professed democracy of classes) to attend the races. It was not so many years ago, either. I was a wee girl, and I am—well, not "seventy-five come Michaelmas." But all this is changed. New York has learned, among other charming things from London, that to go to the races is quite the proper thing to do. Hence, Jerome calls together the best of our class. Especially is this the case of late years, since Mrs. A. Belmont Purdy, wife of the sporting champagne importer, has taken up a horsey craze. This lady is a sort of American Lady Gay Spanker, and a year ago she, in company with Miss Cheever, a great belle there, since married, earned the compliment "they ride well to hounds." And New York belles dote on races, and emulate the Lady Gay Spanker type of English women, always provided she is subdued within the limits of good breeding. As for me, I make no apology for dabbling with my erratic scribbling pen in "horsey" matters. So don't blame me; these matters are part of a New York woman's education. I bowled merrily along "the road," as we call the main approach to the track, for we have no velvety downs as at Epsom, and watched from my comfortable seat in the low, pretty basket phaeton, the bright panoramic scene. As the June sun flooded the earth, in like manner the bedecked dames and damsels, with their cavaliers and liege lords, gleamed and flashed with pretty toilettes and prettier faces in the sun-gilded morning. The jewelry was mostly of silver, for the silver craze had just begun to break out among us. Silver whips for brooches, with close, tiny jockey caps for earrings, silver reins wound about the arms keeping in place the silken mitts, and most conspicuous of all, silver pendants of all kinds, directly or indirectly bearing on the sentiment of the day, hung suspended at the belts—along with the chatelaine watch of silver—doing duty as smelling salts, perfume holders, and other feminine necessities. Mrs. August Belmont drove past, with gown of silk in sorrel tint, her silver ornaments flecked here and there with tiny gems, so set as to be in exquisite taste, and peeping like little drops of crystal from the folds of one of her valuable lace fichus, of which she has a world-renowned collection. Mrs. S. L. M. Barlow, or, as she is jestingly dubbed, Mrs. "Alphabet" Barlow, was also in the gay cavalcade, surrounded by some of New York's most Chesterfieldian "swells." It seems a veritable gala day, and Vanity Fair is holding a Summer feminine race, "'tis the human race." The stakes are high—nothing less than the "world's admiration" against the field. She who wins will be the favorite in the race, yet in the field are many who are worthy of large meed of praise. For even the little dames, who run only in the ruck, come in for a pleasant passing glance. Yonder goes one of these dames; her gown is black silk, always in good taste. It has no jet, for this pompous trimming should be avoided by sensible matrons under thirty, as it belongs to the dowager duchess period of life. The sombreness is lighted up by a *soupçon* of rich cardinal trimming. Cunning little madam, well she knows that this lessens her pallor, and diverts too close attention from the wicked little crow's-feet that iconoclastic time is e'er trippling about her eyes. But do not suppose silken gowns are the only ones to be seen on this balmy June day. There are costumes of nun's veiling, and muslins galore. Big hats and little, but the former, suggestive of Vandyck and Gainsborough at the National Gallery, are decidedly the reviving style. How coquettishly they shade the wearers' faces, and half conceal the soft rings of hair playing about their fair young brows. American girls are beautiful. True, they are rather fragile in type, and are usually of porcelain transparency and paleness of complexion. In this they are like true Parisians. An English woman looks so restful, blooming and healthy that I am inclined to wish my American sisters an infusion of English substantiality. Moreover, Americans age more rapidly than do the English. But even H. R. H. the Prince of Wales, on his visit to America, did not hesitate enthusiastically to extol the beauty, grace and exquisite taste in toilette of America's daughters. And latterly this is nowhere better illustrated than at the races. But the best dressed woman in Vanity Fair, the world over, is she who wears nothing especially conspicuous. It is the truly fine art which conceals art. While it is hardly just to select one above another of New York's well-dressed feminine population, it occurs to me that one lady, at present a guest at a pleasant London house, deserves a compliment for her uniform good taste. I allude to Mrs. Frank Leslie, widow of the magazine publisher. I never saw Mrs. Leslie ill dressed, and even now, in her widow's severity of gear, she is absolutely faultless. Her fair blonde hair is pushed back from her beautiful forehead in shimmering waves, and is coiled low down on her head, which is well shaped and well set on her delicate neck. She is so clever, and withal so full of *bonhomie*. I allude to her because she was among the numbers hurrying to Jerome Park that June day now vanished. She is a woman in her prime. I don't know her age, and I don't care to know it. It is enough to know how old a woman looks. As a clever French actress once remarked to Dumas, "A woman is only as old as she looks." Mrs. Leslie looks five-and-twenty, the age when a bright woman loses the *gaminerie* of girlhood, and has not dropped into the *passé* period of the aging woman. She has long looked the same, and will retain the charm for years to come; yes, way ahead of now, when she enters on her sixties. "The beautiful Mrs. Leslie" was and is the toast of many a worshipper at beauty's shrine. As she drove past in her gay village cart I remarked to my escort, "She drinks the waters of perpetual youth." All, or nearly all, the ladies are decked in the colors of their favorite racing horses, which float from their shoulders in tantalizing pennants, or perch on their breasts in fra-fra rosettes. The Jerome Park Club House, no inconsiderable point among the attractions of the day, is tricked out in flags of bewildering kind and number, and at the top point of the towering cupola floats a magnificent silk flag, the "Stars and Stripes," lacking which all flag decorations of whatsoever kind are incomplete. I believe this flag was the gift of Miss Jerome, Mr. Leonard Jerome's accomplished daughter, to the well-known club-house. At least this was the gossip of the day, and gained a little spurt of spasmodic interest from the gossip of the recently broken engagement between this young lady and the now transatlantically known Frederick Gebhardt, who, as the chatter further stated, "had just won a race at Coney Island, to which he journeyed on top of his own tally-ho coach." He gained the title that day of "Sir Charles Coldstream," a title which has never left him among his set in social circles. Leonard W. Jerome has still another daughter, who is the wife of Sir Randolph Churchill, who had been visiting and resting (if it can be called resting to be obliged to endure the social homage of hospitable New York society) for several weeks. If so, I can understand a sarcasm in Hamlet's speech to the Ghost: "Rest, perturbed spirit, rest!" Leonard and Lawrence, or "Len and Larry" Jerome, as they are familiarly dubbed in New York, are brothers, and they married sisters. Leonard "at home" is one of the most delightful and courtly of men. He made his *coup* in Wall Street three times and lost, but is now saving what he made on his fourth, which was a brace of millions. The old League club-house—now Turf Club, opposite Madison Square—was begun on his mansion, but bad luck on Pacific Mail came, and he contented himself with a more modest brownstone on the near corner. This he settled on Madame. It is superbly furnished in the olden style of English and French furniture, and contains exquisite paintings and specimens of culture. It has a fine library, for Larry Jerome, on his start in life, was an editor, and was for some time a financial backer of the New York *Times* newspaper, through his great friendship for the late Henry J. Raymond, its then editor. Amid all his business as a manager of large real estate in the suburbs around Jerome Park, as a President of the Coney Island Jockey Club, as an active member of the coaching and four-in-hand club, and as a manager of an estate—matters, of course, calling him much into society—he is fonder of being "at home" than is generally supposed. This "monarch" of Jerome Park is a delightful talker, though slow of speech, and is full of anecdote, quotation and repartee, and has the excellent art of knowing how to bring out the best qualities or peculiar excellences of his guests. Nearly sixty years old, he looks only forty-five. He never worries, is brimful of philosophy, and like the typical busy American, seems always to be at leisure. This comes of his executive ability. Lord Randolph Churchill, I hear, is as proud of his father-in-law as the latter is of the former. The Jeromes have done much for racing in America. In this gay, early summer fête-day, there are coquettes and flirts without number, some of them on the fence; but what shall we say of the maiden whose ability to leap one on horseback indorses a leap over the seven-barred gate of matrimony? To describe the scene on the race-track, the toilettes, the club-house stand, the running, and the bright and cheery accessories to Jerome Park, is a thrice-told tale of racing day the world over. But adjusting my lorgnette, I observed three celebrities, whom I believe are rarely photographed. They stand on race-day among other press men on the judges' stand. "Joe Elliott" and "Harry Crickmore," who respectfully represent the *New York Herald* and the *World*, and who are the great American exponents of sport. The one has a salary of $7,500, the other $5,000. The one has been over thirty years on the Bennett paper, the other over fifteen years on the *World*. "Krik," as he is nick-named, is very much the younger, and owns a racing guide copyright, which is said to have made him independently rich. When they were pointed out to me the eager delight on their faces seemed a revelation. Not far away, the "Rosa Bonheur" of New York loomed in sight. This is no other than Miss Middy Morgan, only she paints horses and cattle with pen and ink on daily newspapers, instead of with brush and colors from a palette. She does her best work for the New York *Tribune*, and she knows a deal of horses on the turf. Miss Morgan commands respect in her strange occupation, for she is an earnest, honest worker, full of practical knowledge. She is of Irish birth, a descendant of one of the oldest families of Irish gentry, and has always been an enthusiastic devotee of out-door sports, and to this day few women in America can ride horseback any better than, or as well as, Miss Middy. The sporting fraternity call her "Lady Clancarty," and they say "she is a woman after our own hearts," and her mooning sweethearts she has with rare tact converted into good genuine friends. She is not mannish, although, as she squares her firm, broad shoulders she looks a veritable Amazon grandly stalking ahead. But she is Amazon in height and intellect only, for she is otherwise soft and gentle in her femininity, and has a dainty complexion despite her constant exposure to wind and sun. Her eyes of "celestial blue," as Cardinal McCloskey once described them, are very expressive. She believes if she behaves herself a woman can earn her living wherever she develops most aptitude. In short, Miss Middy Morgan says, "It is the woman who makes the occupation, not the occupation which makes the woman." She can write very tender love-songs, at the same time that she is voted "a jolly good fellow." Why has she remained single? That is truly a leading question, and a gossiping bird once sung to me that the answer involved a thrilling romance across seas. Certain it is she could marry if she liked and whom she liked. But the aspirations, hopes, joys and fears of Middy Morgan, as of "Joe Elliott" and "Krik," are bound up in the turf. Alas! how often these exist only to be covered by the turf! But heigh-ho! The Tally-ho coaches sound their merry horns, the young ladies smilingly count on their pink finger-tips the gloves they have won, for the most particular of us wager gloves, and when we lose we never pay, and the racing day Vanity Fair is over, until the wheels of Time go round, and give us more that are madder and merrier,—for as yet New York is infantile in sporting matters,—when we reflect on Epsom and Derby days. Meantime we brew a "Larry Jerome" cup, and drink "to the winning horses, and Jerome forever."—*Annie Wakeman in The Sporting Mirror.*

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